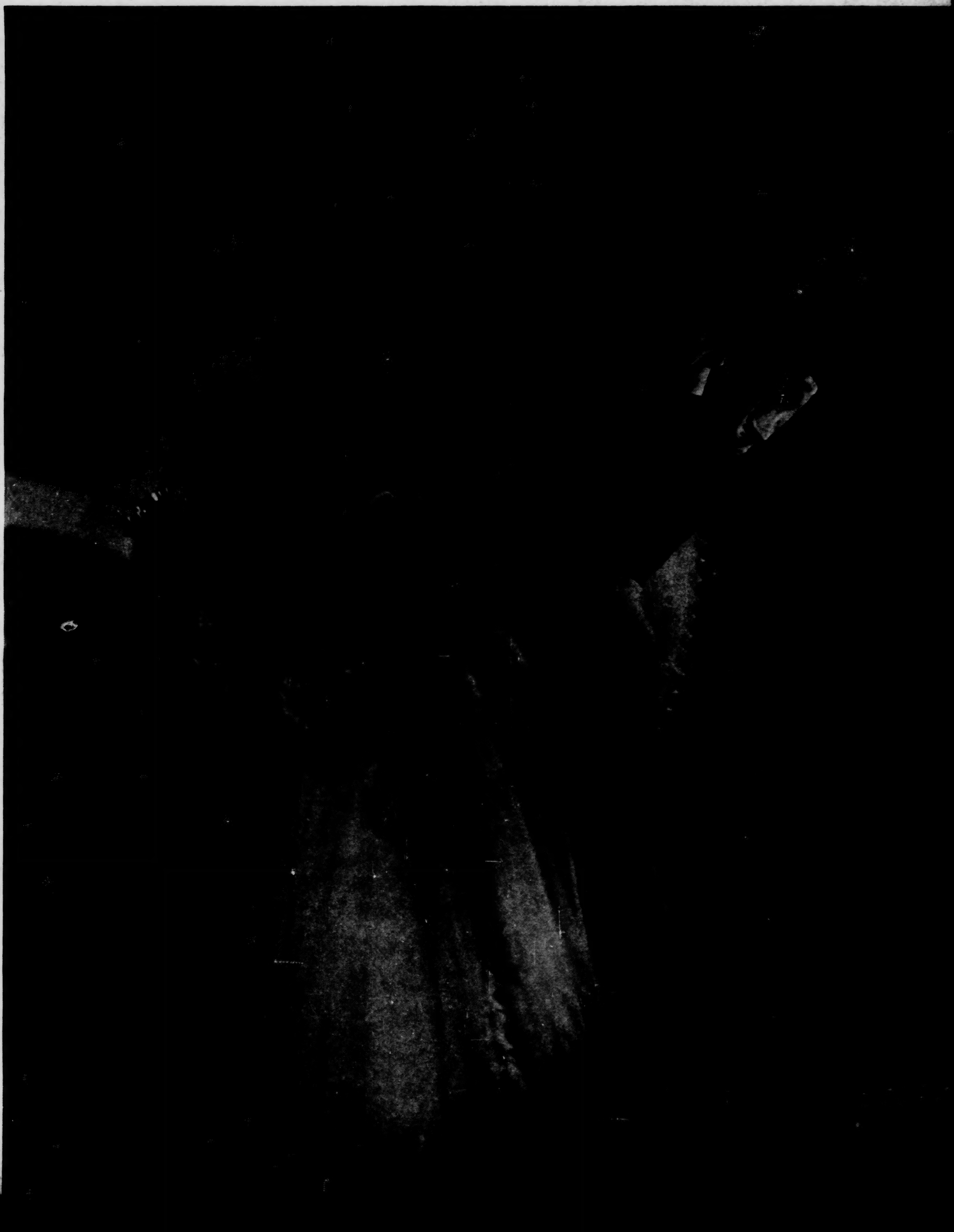
# THE AMERICAN

# DANCER



WISH YOU COULD COME MORE OFTEN ! !
DANCER
Said Chicago
DANCE

**Jack Manning Teaching Tour Course, Chicago, Illinois—Hotel Sherman, Sunday, December 13th, 1936**

## NAMES OF THOSE WHO TOOK THE CHICAGO COURSE

Georgette Werner
Jane Coffman
Lillian Justis
Amelia Darby
Marian Vonesh
Dorothy Bernard
Evelyn Roberts
Elizabeth Kolp
Shirley Breedlove
Davy Leigh
Jeanette Yeager
La Rayne Rhode
Donna Parvis
Rosalie Higgins
Eugenia Bowles
Marie Fournier
Roy Johnson
Madeline McNeill
Madelyne Hummel
Maxene Mollenhour
Marie Buczkowski
Mildred More
Catherine Osborn
Muriel Moller
Shirley Allen
Betty Petho
Helen Olson
Emma Hausser
Esther Feller
Bonnie Roe
Billie Roe
Vitina Sansone
Mary Dannenberg
Rita Green
Lucille Clark
Loraine Morbach
Janet Dexter
Ermie Schultz
Fred Hensey
Gene Eichar
Marie Strum
Bernice Barbara
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Lucile Hagan
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Jack Manning
Betty Manning
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## STATEMENTS OF TEACHERS ATTENDING THE COURSE IN CHICAGO

The grandest course I ever took. Mr. Manning is to be congratulated for his marvelous ideas.—Maxene Mollenhour.

Wish you could come more often to Chicago, Sincerely.—Marian Von Esh.

Jack Manning—the Whiz-Bang OF ALL tap teachers.—Shirley Breedlove.

Jack Manning's numbers are always a success, and are the tops.—Marie L. Fournier.

Instructive and Profitable. Enjoyed the Course immensely.—Emma C. Hausser.

I most certainly do enjoy your courses Mr. Manning. I always come back for more, don't I.—Helen Joanne Olson.

Your dances are an inspiration to the profession—todays routines are the best yet.—Madelyne Hummel.

I have received dancing instruction from several dancing teachers and I have found in the two years I have come to you, you are master of them all. —Jane Coffman.

Without a doubt your work was most appreciated. I feel they will HIT THE SPOT in my next show. Thanking you—Vitina Sansone.

I am a newcomer, this being the first time I have had any of your routines, I sincerely feel that when I stage them they will raise the reputation of our school considerably. Your material I cannot praise enough.—Marguerite A. Kirtsinger.

I have found your material not only interesting to learn, but interesting to teach.—Gladys Kieley Carlson.

No one could have added more glory or fire to your routines.—Georgette Werner.

Mr. Manning teaches a wealth of material that is invaluable to teachers. —Jeannette Yeager.

Why have I trailed Jack Manning through three states to learn his newest routines. Because of his clever ideas and novel settings for his dances. "Spoon-time" and the "Anvil Chorus Tap" are but two dance routines showing how much careful thought and planning has been done by Mr. Manning. Not only are the routines worked out to the last detail, but also suggested costumes which would be very hard to improve on.—Elizabeth Kolp.

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# PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Editor:

I want you to know I appreciate your writing as you did about me in the October issue of THE AMERICAN DANCER. You were indeed very gracious—so gracious that I find it difficult to mention a wrong emphasis in the description of my training. I refer to these lines: "Needless to say, the most thrilled of all is her teacher, Mrs. Enid Knapp Botsford of Rochester, from whom Shirley has received all of her training with the exception of short intervals with Fokine and Mathilde Kcshessinskya."

May I correct the impression this statement gives? Mrs. Botsford was my first beloved teacher and my earliest inspiration. When she was convinced that I wished to study ballet seriously she, herself, urged European training because it had played such a prominent part in her own career.

However, the foundation she gave me was sufficient for Colonel de Basil to admit me to his company. After joining I found I lacked the particular classical training the Russian ballerinas possessed and I asked the Colonel and Mr. Massine if I could leave the company for a period of study.

Thru the generous interest of Mr. Arnold L. Haskell of London I was admitted to the studio of Princess Mathilde Kschessinska where I went thru a long, rigorous and intensive training. How dear and generous the Princess was! Together with the advanced technical training she poured into my life beauty and inspiration, the value of which

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## • PRO and CON . . .

cannot be adequately emphasized. After this experience the Colonel again saw me dance and the result was my present contract.

So, you see, I owe much to these two wonderful women. I look upon them both as being closely identified with all I hope to achieve in my dancing. This is why I felt uncomfortable when, in your article, I found mention of Kschessinska minimized. I realize that my present activity is a direct result of her distinguished interest in me, her splendid instruction and her ability, as one of the great artists, to inspire me. I owe much to her and this debt I shall never be able to repay, except by being eternally grateful.

Very sincerely,
Anna Adrianova, Dallas, Tex.

Dear Miss Howard:

In October, 1935, I wrote a letter of inquiry concerning "luminous paint," particularly "Stroblite." You were very prompt and informative in your reply. Please do not believe that lack of appreciation of your kindness and courtesy is the cause of the delay in my acknowledgment. Incidentally, it may be of interest to your advertising department to know that through the co-operation of the editorial staff one of his (or her) regular space users was able to make a sale of their product to a teacher of this city. And further, the product fully filled the claims made for it. Our "Stroblited" number was certainly an eye-opener to our rural community.

However, the reason for my delay in expressing my thanks for your favor was just this: I expected each pay day to be able to spare the two fifty for a subscription, and I intended to thank you at the same time. Low wages, and heavy expense for dance and music lessons, combined to rob you of my written appreciation and—even more important, I suppose—the two fifty.

Yesterday, a relative presented me with a five dollar bill to be expended for Christmas presents for my wife, my infant prodigy (Joan—not the wife), and myself. Well, I took half the bill and, putting some small change with it, paid up the gas bill; the other half goes to you herewith. The milkman will have to wait for his.

Looking forward to the first issue we have seen for many a moon, I am

Your most ardent (professionally)
and constant admirer.

Dear Miss Howard:

Please send THE AMERICAN DANCER for one year to Miss Estelle Moses, Newburg, New York, starting with the January issue. I gave this subscription as a prize in one of my classes, to the pupil who learned our first routine the best, and Estelle won out of twenty in the beginners' class.

If you want to use this as news for THE AMERICAN DANCER, I'd be glad if it will inspire other teachers to do the same. I expect to repeat it again later.

Yours very sincerely,
Dorothy C. Paffendorf, Newburg, N. Y.

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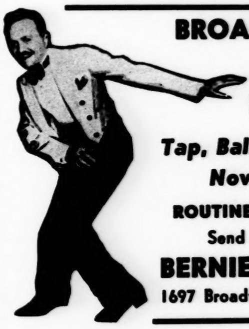

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● **PRO and CON . . .**

Editors American Dancer:

What a magazine! And where do you get your contributions? Between you and me, there isn't any Albertina Vitak and Val Arms is there? Why have you kept them under cover so long?

We've seen Albertina, who certainly doesn't look like she writes, but who is Val Arms? He or she? His or her work is "only sensational." Anyway whether Vitak and Arms are really people or just a couple of your office boys, let me say, thank the gods for "A. V. and V. A."

Warmly,
James Maral.

EDITOR'S NOTE: *Albertina Vitak and Val Arms are two very real people—and they're not office boys either. Miss Vitak will always be remembered for her triumphs in stellar dancing roles both here and abroad, but soon, we expect, that even this fame will be transcended by the reputation she is achieving as* THE AMERICAN DANCER'S *critic. Mr. Arms is a young man with a great talent. Although his work has been appearing currently for some time now in the Hartford Times (Conn.) in connection with that paper's notable dramatic department, edited by Julian B. Tuthill, it was for* THE AMERICAN DANCER *to present him to the dance world.*

Dear Miss Howard:

I am sending you a money order for my subscription renewal and for two new orders.

I certainly would not be without a copy of THE AMERICAN DANCER. Each new issue this fall has been more delightful and I would like my subscription to go right on.

Sincerely,
Juanita Marie Arno, Oshkosh, Wis.

Editor:

Have enjoyed your magazine very much, and have found it very valuable assistance. But I am surprised not to see more attention paid to what Ted Shawn is doing in his very notable contribution in bringing the truly masculine back to the dance—perhaps the most significant and important development in the dance in recent years.

Truly yours,
Louise C. Phillips, Delmar, N. Y.

EDITOR'S NOTE: *Thank you for the suggestion. We will make an effort to cover this subject in an early issue.*

Dear Miss Howard:

The last two issues of THE AMERICAN DANCER have been so fine that I had to write and tell you about it. They are by far the best copies I have ever received and are so full of interesting things. I have often wished

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## • PRO and CON . . .

that your magazine would have more professional pictures, people from the shows and movies, etc., and not so many student pictures, for although I am a teacher and am interested in some student pictures, it is from the professionals that we get our inspirations. I like the costume pictures from a *real* show, too. I hope, sometime, that you can show a costume from one of the big dance pictures. I have so often wanted to remember one of Ginger Rogers' or Eleanor Powell's costumes and couldn't and have wished that some magazine would show a picture of it.

May I make one other little suggestion, and it is only a suggestion (if I am being too bold, just ignore it): If, at any time, you publish pictures of any famous teachers of the dance, may we have one of Ernest Carlos?

Thank you so much for your lovely magazine and may it continue in its present trend. Good luck.

Very sincerely yours,
Florence Camera, Trenton, N. J.

Dear Miss Howard:

Please allow me to express my thanks and gratitude to you, Mr. Fred Anderson and your entire capable staff for everything you have done for the dancing profession.

Let me tell you, I for one am looking forward to the new issue of THE AMERICAN DANCER every month wondering what new improvement and good sound advice you have in store for us.

Have often wondered what would we do without your magazine which is in my humble opinion the true friend of the dancing profession and built up so fair and square.

Here is hoping that you, Miss Howard, and your entire staff will keep up the good work for many years to come, for the benefit of the entire dancing world—"selfish thought"—no. "Sincere hope and good wishes for THE AMERICAN DANCER.

Friends: please accept Seasons Greetings from a loyal reader of the best dancing magazine THE AMERICAN DANCER.

Sincerely,
Adolph Blome, New York, N. Y.

Gentlemen:

Enclosed find check for two-year subscription to THE AMERICAN DANCER MAGAZINE.

Like your magazine very much and am sure the New Year will be one of continued success for this publication.

With best wishes for the entire staff for a successful and prosperous New Year, I remain,

Most respectfully,
Anna C. Cooper, Pittsburgh, Pa.

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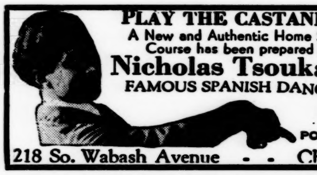

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The American
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# The Immorta
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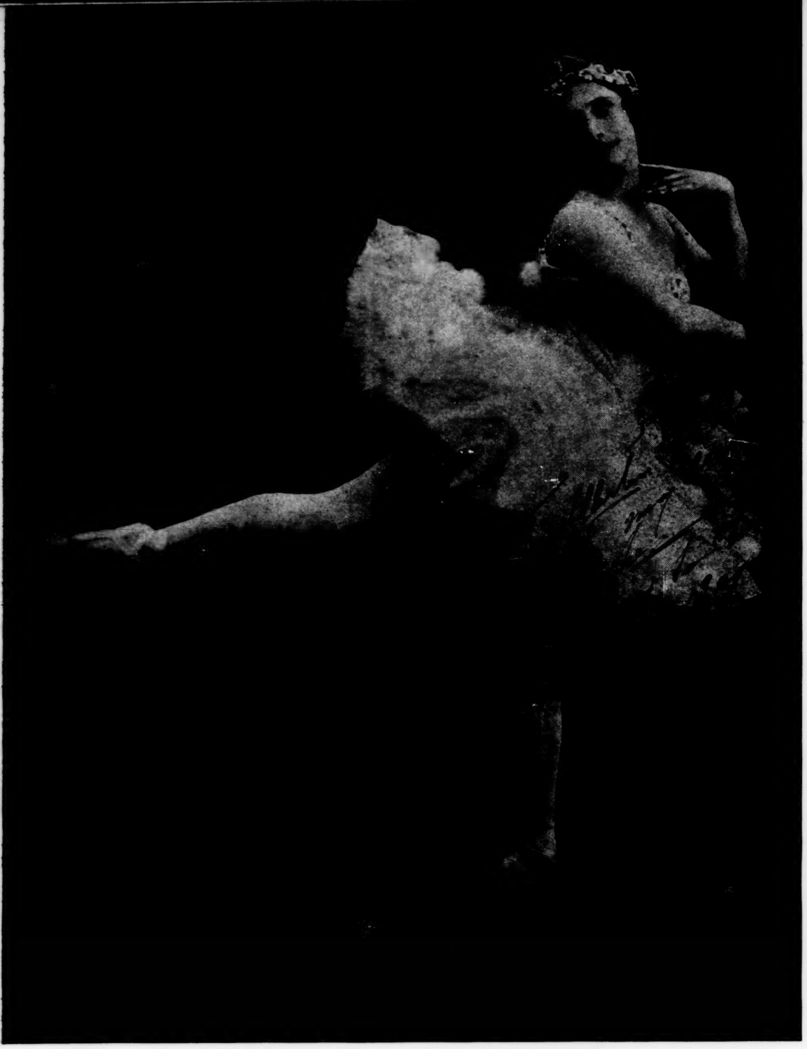
### *To the Memory of Anna Pavlova*



*A Photograph Autographed to Albertina Vitak*

ON JANUARY 28, 1931, an interminable stream of indistinct figures moved in unending file, through the shadowy darkness of the Russian Church of Saint Philip in Buckingham Palace Road, London, past a black polished coffin draped about one end with a Russian flag and encircled, about the other, with a wreath bearing the inscription, "To the Immortal Pavlova from Her Company." Here, as it should have been, in these unostentatious surroundings, 'neath the shifting dimness of lighted candles, these mourners in unceasing procession paid their last farewell to one of the truly great divinities of the realm of art. On January 23 a shocked world had received the news of her sudden death in The Hague. Throughout both hemispheres those who had thrilled to her consummate artistry paid tribute to her passing. In Paris, Serge Lifar danced *Sylphide*, a ballet to which Pavlova had lent one of her most poetic characterizations, with a black scarf hung loosely about his throat. In Brussels the Pavlova company itself was scheduled to appear on January 25 at a command performance before the King and Queen of Belgium. At the last minute it was decided that the company would "go through with" the engagement. Of all tributes this proved to be the simplest and most fitting that could possibly have been afforded an artist so great as Pavlova. She, herself, was to have danced her famous *Dying Swan*. At this part of the program, to the plaintive strains of Saint Saen's etherial music, a single white spotlight played upon the darkness of an empty stage, meticulously following the last authentic flight of the immortal bird. The Queen, as did the rest of the audience, rose to her feet, her nebulous stare fixed upon the solitary gleaming shaft.

This performance, theatrical as it may seem on the printed page, is somewhat symbolical of the unmistakable influence that Pavlova has had upon the art of the dance. Her art (with the exception of a few poor photographic reproductions) like all visual art, died with her. Yet, just as that single ray of gleaming light left an unforgetable impression upon the minds of those attending that memorial performance in Brussels, so has her supreme artistry left its distinct mark, not only upon the art of the dance, but upon her generation. The very words Anna Pavlova are like magic. In the minds of those who have seen her dance they conjure up visions of long-remembered loveliness. To those who were so unfortunate as not to have had the opportunity to see her, the words evoke a magical array of pictures which color the imagination. What was Pavlova like, they ask. What did she do that made her dancing so wonderful? And what of Pavlova the woman as compared to Pavlova the artist?

These are all questions which have been asked a thousand times and which have never been answered satisfactorily. Pavlova was born a genius. Hundreds of books have been written describing her artistry. Thousands of stories have been handed down from mouth to mouth explaining her supremacy in the art of the dance. Yet an accurate and complete portrait of her as an artist *or* a woman has never been given. Even in the pages of *Anna Pavlova* by her husband, Dandre, seldom did the artist or the woman take on the semblance of reality. This I suspect, however, is not the fault of those who have written about her, but due rather to the fact that the genius of Pavlova was an intangible thing, a thing which exists only in the hearts of those who have seen her dance. Words are of little use when dealing with genius. Of these things I was well aware. Yet I had hoped to learn something about Pavlova the woman (since few things have been written in this direction) from various ones who had had long association with her. This I soon found out was next to impossible. Patiently I made the rounds heaping a barrage of questions upon each one. The very mention of her name evoked immediate silence. There have been hints of her temperament, her shrewdness, her jealousies, the strict discipline which she inflicted upon her company. All of these are traits which could open the way toward a better understanding of Pavlova the woman behind the artist and which would in no way *ever* detract from the supreme artist who belonged not to herself but to the world. Yet, ply my queries as I might, I was wholly unsuccessful. Anything personal pertaining to "Madame," as they all so affectionately refer to her, is of no importance so far as the world is concerned and must not be mentioned.

# rtality of the
# wan

### *by* LEONARD WARE

*From the Private Collection of Leonard Ware*

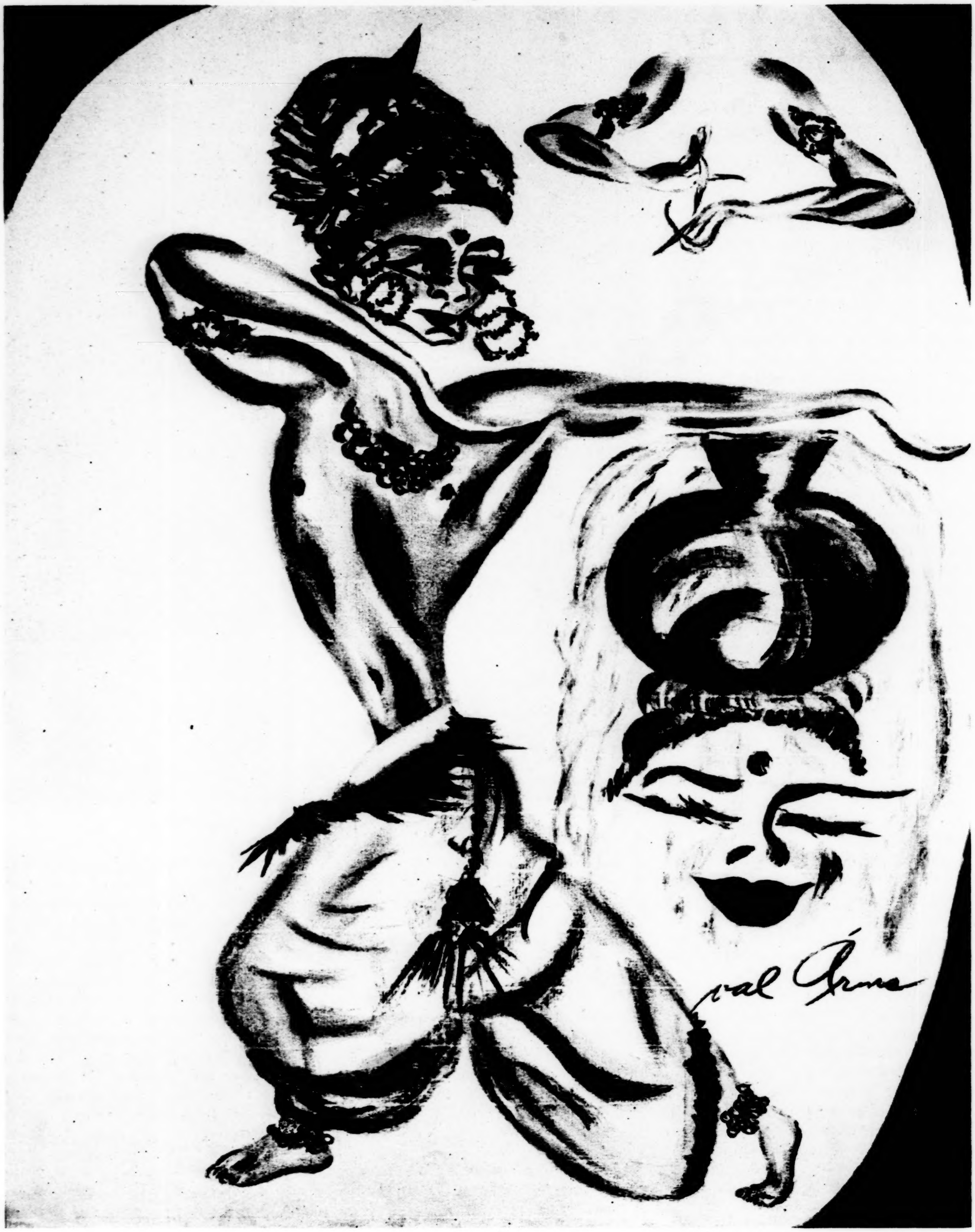
So, of Pavlova, there is little new left to be told. As an artist, we all know that she was unique. Her path in the world of the dance was a lone one. She pursued no trails in connection with collective organizations. Often writers have referred to her as the ambassadress of the ballet. To the four corners of the world she unfurled the standards of the dance. No other person has ever done so much toward the furtherance of dance consciousness. And yet, Pavlova left little behind her in the way of choreography. To some this may seem a lack in her artistry. There are no creative ballets left as monuments to her unusual talents. Is it not enough, one cannot help but ask, that Pavlova gave to the world her own glorious self? An art such as hers needs no monument. In a hundred years from now the world will be just as aware of the genius of Pavlova as it is today, six years after her death.

To those who ask so often, "What is it that Pavlova did that made her dancing so wonderful?" there is only one answer. It was *not* so much *what* Pavlova did as *how* she did it. While her technique, naturally, was an excellent one, there were other dancers whose techniques were equally good. (Rarely did she do more than two *pirouettes.*) In the first place, her body was ideally formed for dancing. Her legs were shapely and straight; her arms were lovely with long tapering fingers; her torso was slender; her face was pale and oval; her neck was swan-like. Off the stage she was not beautiful. As a matter of fact one might have walked into the room where she was and not even notice her. One might even remark at her somewhat strange appearance; for Pavlova was not a person to take a great interest in her clothes. (It is said that she would see a hat for a dollar and buy fifteen in assorted colors.) Her entire body was a perfect instrument for the complete expression of the dance. Instantly she could respond to the mood of a number. Often members of her company would find her standing in the wings awaiting her cue, her body slumped, highly nervous from the tension of long rehearsals, her feet hurting her from over-practise (during her whole career Pavlova suffered with her *pointes*, often finishing a number in dire pain, her feet bleeding), her whole being resembling a flame that had flickered and burnt low. The orchestra would sound her cue and instantly, like a race horse at the post, she would rise upon her toes, a being transformed. Swiftly and softly, as if the very breath of the dance had been breathed into her, she would respond to the lyric sadness of *The Swan.*

Of all her numbers Pavlova will probably be best remembered for her performance of this solo-ballet. Actually the number required little technical skill. Yet no one, since Pavlova, has been able to project the feeling and mood of the dance successfully. Despite the fact that most dancers consider it a sacrilege even to attempt *The Swan*, there have been some few who have had the courage to perform it publicly. Into the pale moonlight of a summer's night she comes like a wraith. Slowly she *bourees* about the stage, her arms extended like wings which flutter feebly. Her face is radiant, her eyes are sad. A quiver runs through her body. Slowly she sinks to the ground. Gathering together all of her forces she manages to rise again upon her toes. A few last turns and her strength is gone. Her head bends backward, she sinks again to the ground, one leg bent beneath her, the other stretched forward before her—taut. Her arms undulate pitifully. Her head sinks upon her breast. The Swan is dead.

This little ballet alone would have gained immortality for Pavlova. The slowly ebbing life of this pitiful bird was as fascinating to behold as it was agonizing. She made this little interlude famous the world over as she did *Giselle*, *Autumn Leaves*, *Chopiniana* and others including her famous *Gavotte*. Nothing could have been more ordinary from the point of both choreography and music (The Glow-Worm by Paul Lincke) than was this simple little *pas de deux.* It always brought down the house. Pavlova would often come off the stage raging, "Why do they want encore after encore of this silly little *Gavotte?* I do something difficult and there is only a ripple." Yet this was one of her most beloved numbers. Photographs of her in this dance are used more than any others; *Gavotte* has been the inspiration for statues (there is one in the Metropolitan Museum at the present

(*Continued on page* 42)



THE HINDU BALLET
*Uday Shan-Kar's electric glamour captured in charcoal at the opening performance at the Majestic Theatre. Third in the series of performance caricatures to be drawn for* THE AMERICAN DANCER *by Val Arms.*

# Tagore's Tribute to Shan-Kar

*Translated from the Original Bengali*
*by* **BASANTA KOOMAR ROY**
**Author of *"Rabindranath Tagore: The Man and His Poetry"***

ON JULY 6, 1933, Uday Shan-Kar and his ballet of Hindu dancers and musicians gave a special performance at the Madan Theatre of Calcutta in honor of Rabindranath Tagore, India's illustrious poet, philosopher and Nobel Prize man. As the guest of honor Tagore was garlanded with bawkul flowers, and sat in a seat specially prepared for him.

After the performance Shan-Kar bowed to Tagore in homage to India's high priest of art. Tagore gently took the garland off his own neck, placed it around the neck of Shan-Kar and said: "This garland of honor belongs to you, Uday. The æsthetic cultural flow of ancient India is confined in the matted locks of Shiva, the god of the dance; and I hope you will succeed in reviving that culture. I know you will succeed, even as Bhagirath succeeded in bringing the Ganges from heaven to the earth by his devotional consecration."

Then Tagore invited Shan-Kar to visit his International University (Visva Bharati) at Bolpur, as his guest of honor. Shan-Kar visited Tagore, and at his departure Tagore wrote the following letter to him as a farewell address:

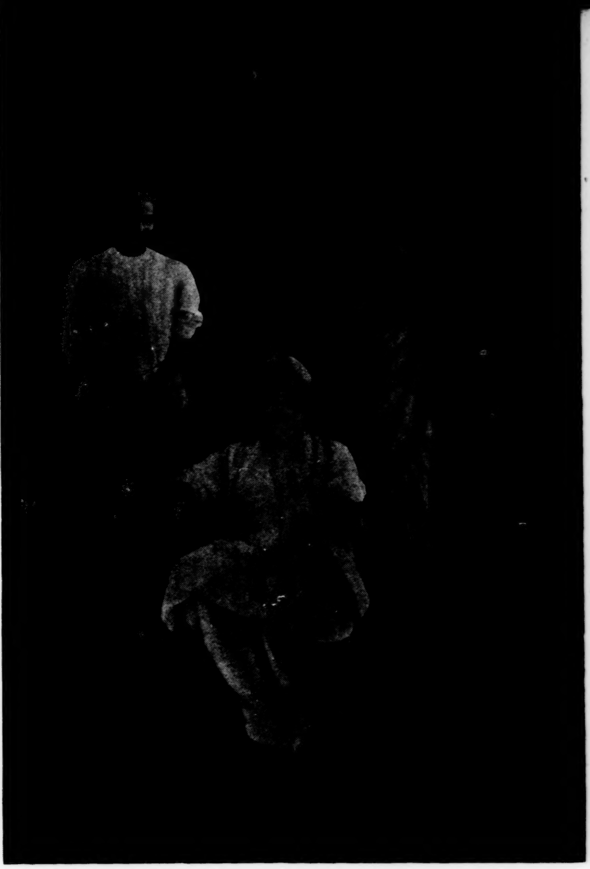
Uday Shan-Kar, you have made the very soul of dance the genial expression of your life. And triumphantly adorned with the laurels of victory from the great countries of the West, you have returned to the land of your birth. Mother India has woven for you an anointed garland of welcome laden with the perfume of her affectionate blessings. Pray accept that garland from the loving hands of this poet of Bengal.

I would like very much to tell you a few things before you leave Santiniketan, my hermitage of education:

Dancing, like all other arts that are born of the very light of life, is fathomless in its depth, and boundless in its possibilities of growth. It is our duty to art never to confine it within the walls of stunted ideals; and then classify it as

(*Continued on page* 46)

*Garland of Bawkul Flowers Tagore Placed About Shan-Kar's Neck*



UDAY SHAN-KAR *and* SIMKIE *with the Poet* TAGORE

## THE DANCE DIVINE

### *by* RABINDRANATH TAGORE

*Translated from the Original Bengali*
*by* BASANTA KOOMAR ROY

An unknown dancer incessantly dances in my heart
In steps quite inexplicable;
And a mystic music mysteriously plays
In tune with the dance.

Diamonds and pearls, laughter and weeping
Illumine the forehead of the dancer;
And behind her both good and evil
Dance together in perfect harmony.

And lo! there also dances
Birth with death
In ecstatic delight
Oh, how happy I feel!

All day long and all through the night
Dances liberation with bondage,
And I rhythmically ride
On the crest of the wave
Of this dance divine.

**CHARLES WEIDMAN**
**with JOSE LIMON and GEORGE BOCKMAN**
***In "Prelude"***

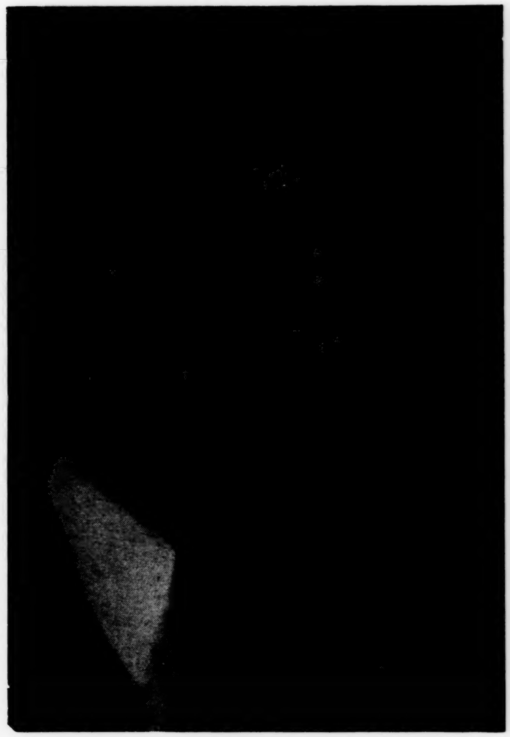
# The Modern Dance

### The Third of a Series

by

**JOHN MARTIN**

### III — How It Functions



JOHN MARTIN

IT HAS been maintained thus far that the modern dance is not concerned with being spectacular or recreational but directs its energies to being expressional; that its purpose is the conveying of some concept of what the artist believes to be universal truth, but which transcends his powers of statement in the conventional terms of words. It is perhaps well now to consider how this is to be done.

Though a great issue is sometimes made of the claim that the modern dance is difficult to "understand," there is nothing either mysterious or complicated about the process. On some occasions the difficulty arises from the fact that the dance in question is a poor dance and has not succeeded in making its intention clear; on other occasions the trouble lies in the fact that the spectator has brought to the performance the wrong kind of expectation and preparation.

The same situation exists in other art fields. The man who goes to the Beethoven symphonies with the principles of "swing" music in mind will find Beethoven incomprehensible, and the man who goes to "swing" music with Beethoven as his standard will find it equally elusive. There can be no question of the one or the other being exclusively "good" music; it is a matter of bringing to each a receptivity to its inherent qualities, a willingness to react to each on the basis of its own intentions.

The modern dance takes as its basis the fact that all movements of the body are made in life for some purpose, and that these underlying purposes are readily recognizable in terms of the movements they inspire. This is true since men are largely alike both physiologically and psychologically the world over and move in more or less the same way in response to the same stimuli. Some of these life movements are strictly utilitarian, as when we pick up objects, walk toward other objects, sit down, stand up, etc. But even the most routine of these movements is affected by the different emotional states in which they are made; in anger, in sorrow, or in fear, we walk differently, we handle objects differently, we vary the force, the range, the tempo, the intensity of our movements. All these changes are at once evidences of our state of mind to anyone who happens to witness them. Why? Because everyone has experienced the same general emotional states himself and has been aware of the changes made in his actions and his movements accordingly. We recognize them in others because we have done them ourselves.

In these realistic instances there is likely to be no trouble at all with even the most unprepared audiences. But the dance does not deal with realistic movements any more than music deals with realistic sounds. When a dancer performs movements that are not directly and specifically related to the actions of routine living, how is the spectator to follow his intentions? By exactly the same process; that is, by automatically interpreting the movements he sees in terms of his own muscular action and allowing them to produce in him an awareness of the corresponding emotional states.

This is not as abstruse and metaphysical as it sounds. Quite to the contrary, we find many examples in everyday experience, for by no means all of our daily movements are strictly utilitarian and many of them are basically this very emotional stuff with which the dance deals. Some of them are so common, indeed, as to have given rise to catch phrases—our mouths fly open in amazement, we throw up our hands in horror, our lips curl in scorn, we straighten ourselves majestically, we recoil in fear, we stiffen with rage, and so on indefinitely.

When such movements as these are represented to an audience it not only recognizes them easily, but if they are well done it actually experiences the emotions they imply. The excitement of a chase on the screen is not only recognized but causes a corresponding excitement in the spectator; the sorrow of the distressed heroine causes actual tears to flow on the other side of the footlights whether she speaks a word or not. In reacting to such emotional presentations as these we do not stop to figure out what they mean in terms of words; we simply react, because our own muscular experience of such movements as we are watching relates itself instantly to the causes which have produced them, and we require no intellectual translation to get the intention of the artist.

As a matter of fact, man is so constituted psychologically that all impressions from without, whether in words, colors, pictures, sounds, or any other medium, have meaning for him only in terms of movement. The senses are the only channels for contact with the outside world, and it is their mission to report what they find so that action may be taken accordingly for the best interests of the individual concerned. To all intents and purposes the only result of any sense impression is to produce bodily movement.

When an impression is made upon any of the sense organs it is carried by the nerves to the spinal cord and brain, where

*(Continued on page 24)*

# A DANCE

## *A Glimpse at Paul Haak*

### *by* JULIAN MI

MOST professional dancers consider nine o'clock in the morning an unusually early hour to begin activities. Try making an appointment with one at this hour and invariably he will exclaim, "What! In the middle of the night?" A morning rehearsal is something to complain about for days. One of the evils to be endured occasionally by every professional. The one rare exception is Paul Haakon. His day begins every day at nine and ends anywhere from one to three A. M. the following morning.

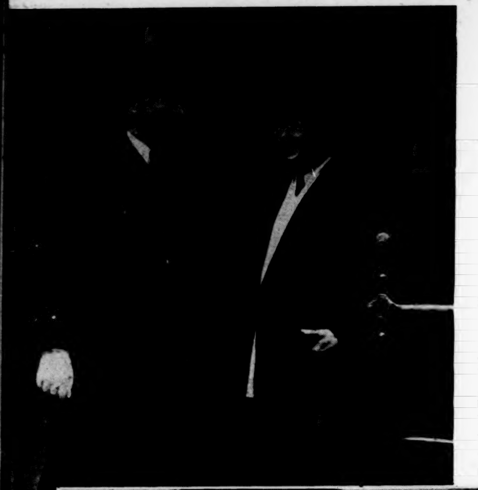
The most noticeable thing about Paul Haakon is the easy energy with which he lives and dances, the strange combination of relaxation and forceful activity. He may stand for a moment perfectly poised and completely at ease and suddenly startle onlookers the next moment by a difficult combination of steps requiring great strength and agility. He returns again to his easy way of standing or sitting by a transition one can only describe as "flowing." He looks comfortable and he is resting completely, so completely that people about him sense and unconsciously absorb this calmness even to a point where it becomes, if long continued, downright laziness. At will, however, Paul Haakon can instantly be on his toes, electrifying spectators into enthusiastic response. He knows how to work, how to play and how to rest even while working and playing. Perhaps this attainment explains his ability to continue through days of activity lasting most often for nearly fifteen hours. It may even be the real foundation for his constant upward rise to fame as America's foremost male dancer.

Let us join Paul Haakon for a day. Let us (if we can) follow him through a typical day in real life. Most of us will drop out about three or four hours later, exhausted physically to a point of painful weariness, unless, of course, we have learned how to rest and relax as Paul does.

*Nine A. M.* First of all a shower. A cold one. This will stump at least fifty percent of us, who don't like cold showers. On summery days Paul dons a bathing suit, takes the elevator down to the ground floor, enters the large court garden of his apartment building and swims for a half-hour in the private pool of the court. Dressing, setting up exercises before an open window and grooming follow the shower during the winter.

*Ten A. M.* Breakfast at home, interrupted without fail by phone calls from friends, inquiries and business arrangements, appointments for the day and so on. A half hour for all this and then a mad dash for the School of the American Ballet, Fokine's Studio, or whatever class Paul elects to attend that particular day.

*Eleven A. M.* Lesson time, with strenuous barre work followed by still more strenuous center practice and an hour of dancing, which for the male dancer means jumps, leaps and difficult '*tours.*' The majority of dancers after a professional lesson lasting an hour and a half are ready to take the afternoon off for a nap, preceeded by vigorous rubbing of limbs and tired muscles with a soothing liniment. Paul



*Top—Paul Haakon greets the doorman with a smile as he leaves his apartment. Below—Before class begins a few minutes' chat with Charles Laskey, soloist with the American Ballet. Center—Hard at work in the professional class at the School of the American Ballet. Below—Paul Haakon pauses for lunch in a midtown tearoom and seems to enjoy it.—Candid Camera Studies by Andre LaTerza*

# CER'S DAY

## ul Haakon's Daily Routine

AN MITCHELL

Haakon, on the other hand, dashes off to lunch with friends at a favorite meeting place of artists on Fifty-fifth Street known as Jane Davies Restaurant where the food is excellent and the service is quick.

*Two P. M.* A two-hour rehearsal and class for a young student Paul is training for future engagements. Once upon a time, a year ago to be exact, Paul conducted his own school on Broadway, but as he says today, "That was just too much!" He is working out new routines for the future. Not ballet this time, but a stylized form of ballroom exhibition dance, somewhat on the order of the De Marco's presentations. Paul believes that his future will tend away from his present style of ballet and character work as seen in *The Show Is On* where he dances nightly in a ballet entitled, *Loves of Casanova.*

*Four P. M.* To the New York Athletic Club for a workout in hand ball, fencing or one of the many games to be played at the club. When asked why he chooses these activities, instead of more restful ones for his leisure hours, he replies simply, "Because I enjoy them!"

*Five P. M.* Tea and a reception where Paul extends a welcoming hand to visiting artists from abroad. He is an American citizen himself now. Born in Denmark, the greater part of his life has been spent in America and practically his entire dance training was received from the masters in this country.

*Six P. M.* Dinner with a friend. Today it was with Gene Snyder, assistant director at the Radio City Music Hall. Other days it may be with Nina Whitney, with whom he danced last season in *At Home Abroad,* or Harry Losee, Lincoln Kirstein, Charles Laskey, Balanchine or a host of other artists equally well-known through Broadway lights. Everyone seems to know Paul Haakon and everyone who does know him likes him because he is a regular fellow. For one thing, in him professional jealousy simply does not exist, and for another he has no hallucination about his abilities or greatness. He knows his limitations as an artist, knows his future depends on serious study and progress today, and knows that one day he will need friends, a home and financial security, after the shouting has died away. He looks at his life and his career with a sort of "bird's-eye view." He values everything in its relation to time, rather than its apparent value for the moment. This outlook, needless to say, is not common among dancers.

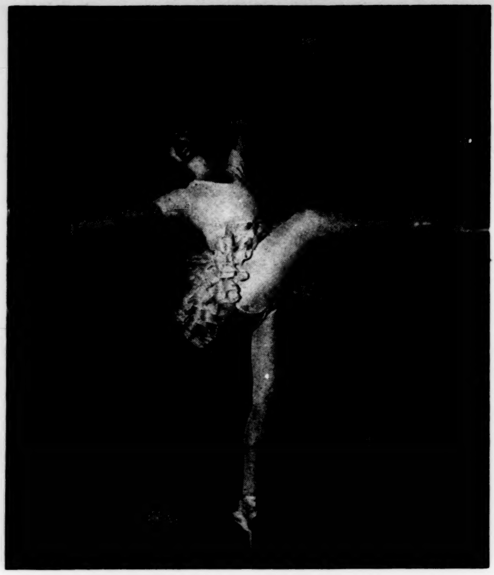
*Seven P. M.* Dinner over, a short rehearsal on the stage of the Winter Garden with his fencing opponent of the ballet, Andre Charise. A brisk touching up of certain spots where interest lags, or where the style is not technically correct. Sometimes the entire ballet must be rehearsed to correct little faults that creep in over a period of constant performing of the same steps.

*Eight P. M.* To the dressing room, make-up, costumes and soon the Overture begins. With three appearances during

(*Continued on page 44*)

*Top—Paul Haakon spends an hour coaching his protege. Below—Rehearsing the fencing number with Andre Charise before the curtain goes up. Center—Paul Haakon with Evelyn Thawl in the Casanova number. Below—In his dressing room, Paul Haakon removes make-up while* THE AMERICAN DANCER'S *Candid Cameraman, Andre LaTerza, and Haakon's valet look on*

## *Young Dancers Have a Better Opportunity Here*



ANNIA BREYMAN
*at practice*

# America On Toe

*by*
**HAL HERMAN**

CLASSICAL ballet presentations, once the source of great pride and delight to Imperial Russia, have vanished! They disappeared with the passing of the jeweled crowns of the Monarchy.

Today, the art is having a glorious new re-birth in America. No longer a privilege of the few, ballet in this country is available to every man, woman and child who loves the grace and beauty of poetic movement.

Clothed in glamor and spinning on magical feet across the concert stages of the world, our dancers command highest recognition for their artistry, technique and creative talents. They are taking their bows in the spotlight of international attention.

Not a few of our ballet stars have been acclaimed by critics as equalling and even surpassing the most brilliant performers in lands across the Atlantic. And persons active in the profession frankly state that the time has come for America to declare to the world its leadership in the field of classical dancing.

Surprising as these thoughts may appear to the average individual, informed members of our leading ballet groups go even further. They insist that we have already captured the sparkling baton of supremacy in ballet.

Annia Breyman, brilliant young ballerina whose vitality, poise and versatility won the high praise of European dance critics on her last tour of the Continent, is one who believes that we are witnessing a new renaissance of classical dancing in this country.

Attired in luxurious silk pajamas, and curled up comfortably on a divan in the corner of the sun room of her California home, Miss Breyman gave a brief and interesting review of the important things now taking place in American dance circles.

"The idea of a great national ballet, with branches and schools in many cities is no longer a vague dream among classical dancers," she explained enthusiastically. "In every village and hamlet, from coast to coast, eager young dancers are learning their *pirouettes, arabesques,* and *pas de chats,* intent upon absorbing the fundamental techniques of the traditional classical training.

"Brilliant performances of classical dancers whom they have seen on the concert stages, and on the screen, have whipped their interest to a high and vibrant pitch.

"Patricia Bowman, Harriet Hoctor and dozens of other capable dancers who have been actively before the public in spectacular productions have done much to stimulate the imagination of students and win the whole-hearted favor of great audiences," declared Miss Breyman with an expressive gesture of her finely moulded hands. For a moment her long lashes were lowered over her big, luminous eyes, then she looked up quickly to continue her discussion of the art which has been so close to her heart since she began her career at the age of five.

"Dancers in this country have the advantage," she said, "because they are stressing the dramatic value of the story they have to tell. This has instilled a new and greater significance in their work. It prompts a greater audience reaction—and automatically—a greater loyalty among followers of the dance."

American audiences, she believes, have proven through their generous applause of each talented new performer that they want more and more classical ballet on entertainment programs.

"The outstanding conductor and directors of our great symphony orchestras have shown their alertness on this point by taking an active part in the promotion and development of classical dancing as an important feature of the finest musical presentations."

Miss Breyman pointed out that we have all the necessary ingredients to make this country first in ballet. Namely, ambitious, healthy youth and the world's leading instructors.

"These instructors," she said, "were brought here from the continent. Today they form a coaching staff that is on a par with the best ever offered in the old Royal ballet schools of Europe. The advantage to our own dancers, whom we are only beginning to appreciate, is obvious. For the future of ballet in America depends on the intelligence with which we train the potential stars of the generation now growing up."

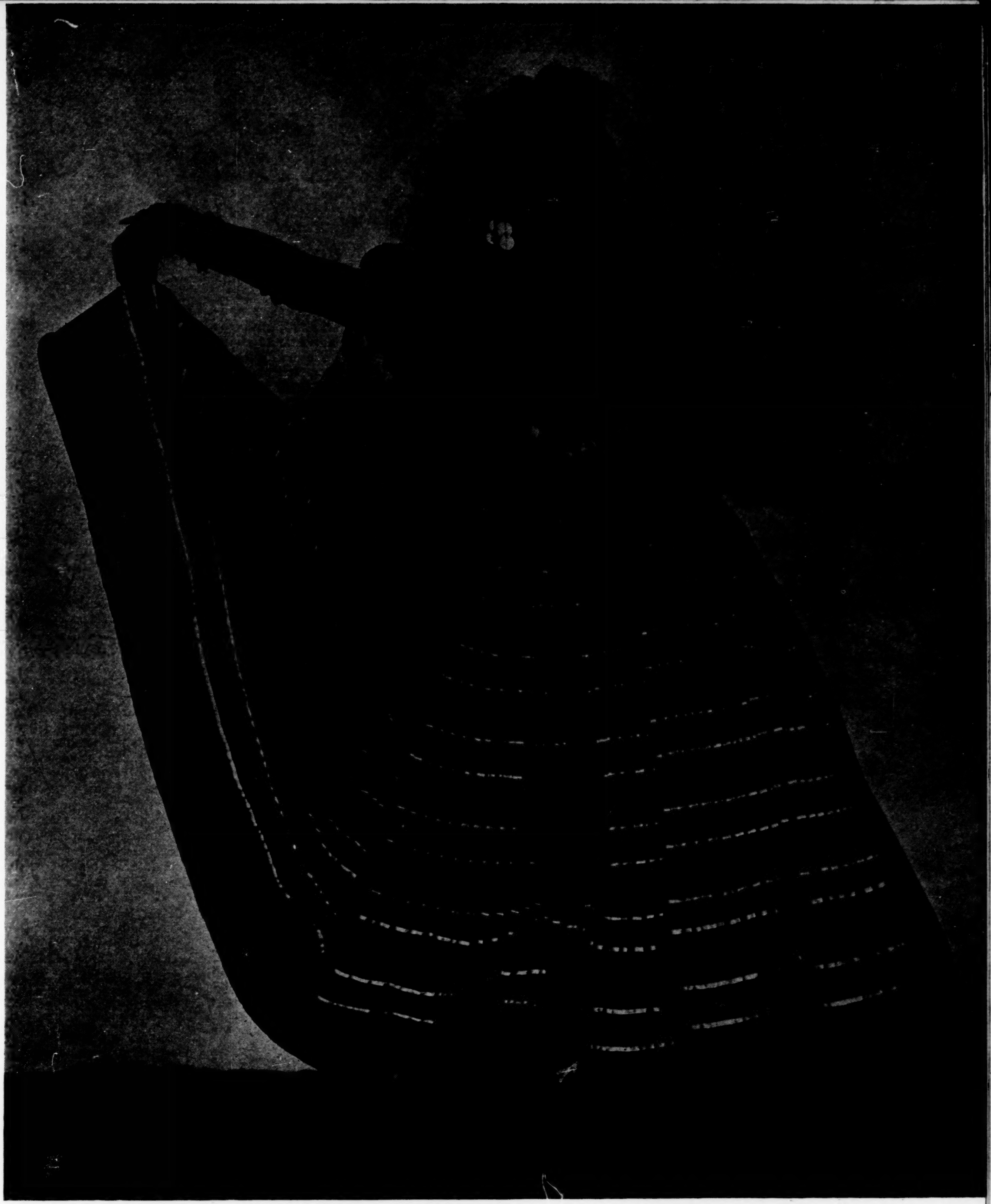
"It is as natural for a child to want to dance as it is for it to walk. When Pavlowa, who was a favorite with the children as well as the grown-ups, toured the country the enthusiasm of young dancers reached a fever pitch. And, when the company had left town, the teachers in the vicinity were swamped with new pupils eager to emulate the star they had seen on the stage.

"In most cases, though, these young hopefuls were destined to disappointment. After they had prepared themselves—and were ready for their debut—there was no place for them to go.

"Some were able to salvage the value of their training by entering musical shows—and many of them turned to more modern routines or took up tap dancing. For, ethereal as they may seem on the stage, ambitious dancers do have to eat!"

Miss Breyman, along with many other leaders in the field, is convinced that the American Ballet has put an end to this unfortunate condition, and provided, at last, a university of classical ballet. The true worth of this school, she feels, will not be generally recognized until its ballets are established throughout the country by regular concert tours.

(*Continued on page* 48)



**TILLIE LOSCH**

*The English dancer who is featured in the United Artists picture, Garden of Allah*

**Dvora Lapson** *in Arabian Romance*

# Dance Events Reviewed

## *Critiques and News from the East, Mid-West and West*

### *by* ALBERTINA VITAK

MARTHA GRAHAM—*Guild Theatre, December 27.*

It is easy to understand the sway Martha Graham holds over audiences with her noble and hypnotic personality. In fact, she amounts to almost a cult among certain of her followers to whom she is high priestess of the modern dance. And she deserves to be so named, though I wish she had chosen to be high priestess of all forms of dancing—which she might have been. Undoubtedly, Miss Graham is one of the leading personalities in the world of American art, a genius in her own genre. Nevertheless, I must make certain reservations about her style of dancing, leaning as it does toward the almost grotesque. Her group choreography is rather heavy in style, with much stamping-out of rhythm, with clenched fists and even teeth. But there is always clarity of design, if not always of meaning. Too, Miss Graham knows the dramatic value of a pause. I also greatly admire the quality of starkness and simplicity in all the choreography (and in the costumes, too) though I deplore the amputation, so to speak, of the hands. The dearth of arm movements is not unwelcome at times, but the absence of any use of the hand—that highly expressive member of the human body—is a self-imposed handicap to complete expression. Most of the effects are made without small or delicate gestures, the dancers very often simply standing erect with arms at their sides, and the patterns developel by the leg movements alone. A few of the dance steps have nothing but amazing strength and control to recommend them. In fact, the strength and endurance of Miss Graham and of the members of the group is something to marvel at. The group were as one throughout—a splendid demonstration.

The performance was as perfectly presented in every detail as is possible. It contained *Celebration,* danced by the group, *Primitive Mysteries* by Miss Graham at her glorious best, assisted by the group—a beautiful composition and the finest work of this program—and *Frontier.* The last named was unusual, bringing a dynamic feeling of space and the alternate work and rest of Nature. One figure—a sort of "lame duck" step used in this number—might be excused its ugliness if it had definite meaning (which I doubt, as it was used again in another number having no relation to the soil).

*Chronicle* is the newest and the longest of Miss Graham's compositions, with special music by Wallingford Riegger and effective décor by Isamu Noguchi. It is based on the advent and consequences of War and concerned with the contemporary situation. In the first part, *Dances Before Catastrophe,* a solo by Miss Graham — *Spectre—1914* — contained much that was stirring in the portrayal of sinister meaning, though it was marred by too much preoccupation with the manipulation of the drapery in her voluminous skirt which, however, when finally arranged, was picturesque.

*Steps in the Street,* danced by the group in the second part—*Dances After Catastrophe*—vividly described the unemployed endlessly shuffling in resigned hopelessness (the dire result of war) by the novel use of walking backwards. *Tragic Holiday—In Memoriam* had very moving tableaux, with Miss Graham using a black chiffon flag effectually.

The third part, *Prelude To Action,* was least successful, being at times monotonous, and the meaning obscure. *Chronicle* as a whole, though much too long, is a worthwhile achievement.

Miss Graham must occasionally suffer from depressed spirits to be so constantly occupied with the calamitous side of life. While I realize that she is endeavoring to express things of world importance instead of trivialities or mere prettiness, I have the impression that she is blinding herself to the loveliness and humor in life—at least in her work. In the entire program of over two hours there was not so much as a split second of, or nod to, humor. There is, happily, humor left in this world, to be found in almost everything. It might be an interesting experience for Miss Graham, at this point, to create something really whimsical. She might find pleasure in doing it, regardless of results.

SENORITA MONTALVA—*Town Hall, December 20.*

Señorita Montalva proved to be a beautiful young woman. Beauty is always welcome in any form, but in this case perhaps too much emphasis is placed on her seductive charm and smile and on the beauty of her costumes, rather than on emotional meaning or skill and proficiency in her dancing. Señorita Montalva herself designed the rich and ornamental costumes as well as the choreography.

*The Flamenco Dance from Southern Spain* to the wonderful de Falla *farruca* from *The Three-Cornered Hat, Alegrias, Flamenco Dance of Andalucia* and *Danza Negra,* a very theatrically effective Cuban rhumba, were her best numbers and were gracefully executed.

The program as a whole (which included such items as *Jarabe Tapatio,* national dance of Mexico, and one number created solely, I am sure, for the purpose of giving flowers to the audience) was light in character and offered too little verve or fireworks. The performance in general needs intensifying. Also, it would be advisable to eliminate so many easily won encores.

During the intervals Emilio Osta, pianist, played several selections very brilliantly.

ANGNA ENTERS—*Alvin Theatre, December 27.*

Every gesture or motion in Miss Enters' numbers—and what little actual dancing forms part of them—is very good indeed, but she deserves especial praise (and it cannot be too high) for her restrained and sensitive miming, most of which is based on, or directly related to, dancing. Her emotional range is from deep tragedy all the way up the scale to high comedy. Words could not make her sketches more convincing or lucid.

The outstanding number of this program was one of the new additions, *Spain Says Salud.* It embodies the desperate privations of the people, the loss of loved ones, and it ends on a stirring note with the clenched fist "Salud" (the new peoples' greeting which is a symbol of determination, irrespective of political beliefs, to live as free men and women). The number was dedicated to Miss Enters' "heroic peasant neighbors in Spain."

The second of the new Spanish numbers, *Flesh - Possessed Saint — 1936,* showing the greed and hypocrisy of the Church, is a striking and significant characterization, but it seems to need more developing — perhaps merely mellowing.

It is interesting to observe that these dances—certainly among the finest in Miss Enters' repertoire—were inspired by her recent presence in Spain during the disastrous turmoil now raging in that war-torn country; which proves the value of experience in giving greater depth of feeling and perception to an artist in any medium.

More hilarious is *Mme. Pompadour—Solitaire—1900* wherein Miss Enters dresses herself with great care (and much humor—even if it is a bit calculated) to play solitaire, and to cheat just a *little.*

The poignant moment (the tragedy under an exterior of frivolity) at the finish of *Little Sally Waters,* picturing the three stages of growth—childhood, adolescence and unchaste maturity — demonstrated clearly the penetration and understanding Miss Enters has of all her characters. Also illustrative of this outstanding quality is *Time On My Hands,* a story of two modern city women—the emptiness of one who fills her days with beauty treatments, reducing and cigarettes, and the weariness of another who is tired from poorly paid sewing, with not enough to eat.

**Yeichi Nimura** *who returned to America in January for a concert tour*

To discuss the merits of the excellent *Boy Cardinal* or *Pavana* over others, or to point out a few of the too obvious and light numbers, would be almost to do an injustice to Miss Enters' artistry.

The program as a whole is intelligent entertainment which more than once gives one pause.

### SUNDAYS NIGHTS AT NINE—*Barbizon Plaza Theatre, January* 3.

This revue, produced by Catherine A. Bamman for the fifth season, is not so high in dancing honors as its predecessors. The most successful numbers of the evening were the very clever Yale Puppeteers, the sophisticated songs of James Lee and Nancy Noland, The Three Rancheros, and the telling by Miss Sydney Thompson of a Guy de Maupassant story, in play form. But it is of the dancing —of which there was little—that I must tell. The *Fountain* and *Dubarry,* two dances by Miriam Marmein were seen, the latter being the most suitable material for her.

Richard Stuart and Claire Lea also presented two dances, one serious and, for good measure, one comical. The funny dance was very forced, except for one pose at the end where Mr. Stuart whirls with his partner in a ludicrous position. But I suppose it is the thing now (every team is doing it) to burlesque ballroom dances. Their serious effort is conventional.

I think this type of intimate revue fares better in presenting the exotic, bizarre dancers.

All of this is pleasant enough entertainment come an empty Sunday evening.

### PINOCCHIO—*Bayes Theatre, December* 31.

The children's tale of *Pinocchio,* the adventures of a marionette, has been made into a charming little ballet by Edwin Strawbridge. The scenario by Dorothy Coit and music by Mabel Wood Hill offered many opportunities to delight and entertain a child, which Mr. Strawbridge in his own interpretation of the title role did not always utilize to the fullest, especially in the forest scene. He seemed to be striving to stylize his movement to the point where it was lacking in humor of meaning—his gestures not broad or certain enough.

Lisa Parnova made a lovely picture as The Fairy with the Blue Hair, drawn by the White Mice, but she almost never straightens her knees when dancing on the point or off. The costumes by Willy Pogany and the masks by Walter Roach were colorful and amusing.

The narration of the story by Julia Vaughan was exceptionally well done. She made much of the story really move and live. Others in the cast were Roger Pryor Dodge, Francis Farnsworth, Olaf, Willam Eden, Anne Greenfield, Hazel Yellowly, Peter Lindawood and William Elliot.

The children seemed to enjoy the performance. There ought to be more of this sort of thing.

### BORN TO DANCE—*Capitol Theatre, December* 16.

Probably the dancingest film thus far, *Born to Dance,* is good entertainment especially for tap dancing enthusiasts. There are numerous dances by Eleanor Powell (her taps done with perfect ease) and by droll Buddy Ebson; and there is one really stunning ballroom dance by Georges and Jalna. Even Sid Silvers and Una Merkel essay to do a comedy routine. And there is a marvelous caricature of an orchestra leader by Reginald Gardiner, which is the high spot in the picture.

It is impossible to criticize Miss Powell's tap technique and dexterity, but I do find her habit of opening her mouth very wide, at almost regular intervals during her dances, distracting and meaningless. Also, I suppose it is difficult for a feminine star of tap dancing to find suitable array other than the usual black tights and shorts—though Miss Powell does wear them smartly.

The story is an amusing concoction of singing, sailors and, as aforesaid, dancing, but the usual trite understudy angle to introduce Miss Powells' dancing is again present.

## CALIFORNIA

## *by* DORATHI BOCK PIERRE

### ELIZABETH TALBOT-MARTIN—*Patriotic Hall, December* 1.

Miss Talbot-Martin is one of our most active dancers, giving this solo-concert shortly after her concert with Horace Okey.

In this performance she repeated several of the numbers seen on the first program and added other new dances, among them *Pavana* and *Sonatine,* three folk dances and three games of the nineties: *Croquet, Fencing* and *Tennis,* in which her sense of comedy was given full play, much to the amusement and pleasure of the audience.

Miss Talbot-Martin is to be complimented upon the very good taste she always shows in her program arrangement.

### GENEVIEVE DE VALL — *Cumnock School Auditorium, December* 5.

Miss De Vall, a disciple of Rudolf Steiner, presented a program of Eurythmy, which is an art form developed by Dr. Steiner among his other experiments and teachings at Dornach, Switzerland.

Dr. Steiner calls Eurythmy "visible speech and song."

Further quoting: "It is based upon the laws of movement or dynamics underlying poetry and music, as they objectively exist and may be known through study. In poetry the vowels and consonants, epic, lyric, and dramatic moods, rhythm and metre are translated into corresponding gesture of the human body; in music, harmony, rhythm, and melody likewise appear in visible form."

They call Eurythmy a "new art" but they have been experimenting and working upon it since 1912. It is really not new in essence, it is very old, older than all other forms of dance for the simple reason that they are attempting to go back to the very beginning when dance was language and to carry on social or business intercourse with other tribes, and to conduct religious services it was necessary for everyone to be able to accurately translate dance movement. In Eurythmy they are trying to make each gesture significant and translatable as a speech tone or musical note. In other words these dances are a kind of "gesture shorthand" translation of poems or pieces of music. This too is the basis of all Oriental dance, even today, and is the reason their dance is so difficult for an occidental to understand or enjoy, and the constant repetition of movement becomes boring to an untrained audience. This same fault could be found in Miss De Vall's work. As a dance concert the performance was very tedious and extremely boring to an untrained observer. There was constant repetition, and although there was an elaborate floor pattern it seemed quite meaningless.

It would be impossible to say whether the fault lay in the art itself, or in the dancer. Miss De Vall is a tall lithe brunette. She has undoubtedly had a considerable amount of dance training, but in this form it found little outlet.

It is unfair and impossible to condemn any art form that is an experimentation, and this is still in the experimental stage.

**Lisa Parnova** *as the Blue Fairy and* **Edwin Strawbridge** *as Pinocchio in the ballet of the same name at the Bayes Theatre*

It has an underlying principle that I have long wished someone would work upon, for it is a reasonable supposition that if there were developed a "gesture shorthand" for musical tones, that that would be the logical form of dance notation for preserving and perpetuating dances. So, as an experiment Eurythmy is vastly interesting for it holds possibilities for the future. It should also prove of value in the educational field both in dance and music. As a concert dance form it seems very unlikely that it will ever gain wide popularity, for it is only interesting to those who are able to translate its movements, and it lacks the originality and vitality so necessary for the concert dance.

### JOOSS EUROPEAN BALLET. *Philharmonic Auditorium,* December 11, 12.

L. E. Behymer opened his fall and winter series of dance attractions with the Jooss Ballet. This was the first opportunity Southern California has had to see this much heralded and publicized company, and the audiences which packed all four performances were not disappointed.

The ballets presented were the same as reviewed in the December issue of THE AMERICAN DANCER.

Perhaps everyone is not familiar with the causes which created this form of dance-drama or modern ballet.

Kurt Jooss was a student of Rudolf Von Laban, who also was the teacher of Mary Wigman and Kreutzberg; and in watching his work carefully you can discern much of this early training in his use of technique. But Kurt Jooss was not completely satisfied with this dance. He says: "We then wanted to express only the most vital emotions, raw, crude, wild, but we found that we had only half of the emotional cycle, and we turned to the classical form, which came from the Italian and French courts of Louis XIV's time. Here the emotions were strained; only certain ones were permitted to have expression in dance, and here we found the gay, bright, cool, formal part to complete the cycle."

He also made a serious study of folk dancing, and in the dances of the people he found that every dance rhythm had a basic significance.

It was from all of these dance forms that he evolved his particular expression, and with the very able help of the composer, F. A. Cohen, he has brought to us the modern theatrical dance-drama.

Mr. Jooss also says that "Art has to express something. One can't describe intellectual ideas as clearly with movement as with words, but things more difficult to express verbally, emotions that have not yet reached the level of intellectual consciousness, are better expressed through the universal language of movement."

(*Continued on page* 40)

# Foot-Notes

### by LEONARD WARE

THE recent opening of the *Eternal Road* after three solid years of work, ten postponements and a total cost of $463,000, proved to be of unusual interest to dance as well as theatre lovers. This is the most stupendous production that the theatre has ever known. Professor Max Reinhardt first heard of the idea from his co-producer Meyer W. Weisgal in November 1935 in Paris. This idea, which is basically concerned with the living drama of the Bible, immediately arrested Professor Rheinhardts' attention and colored his imagination with mental pictures of another great production which should be even greater than the *Miracle.* The first question that confronted him was who could write such a drama and who could compose the music. Reinhardt soon decided that he would ask Hans Werfel, who had just finished writing *The Forty Days of Musa Dagh,* to write the play and Kurt Weill to write the music. These men were consulted and work was shortly begun and today, after three years, *The Eternal Road* is a reality. Sophisticated New Yorkers predicted that this would only be another spectacle, dazzling to the eye and boring to the ear. On January 8, however, the New York critics told a very different story. Here was a glorious pageant of great power and beauty. Here was the mystic story of man's heritage under the laws of Almighty God, presented in its most imaginative and artistic form. On the giant stage is constructed an enormous series of ramps and platform, all rising in glorious supplication to the portals of heavens. On these platforms, which represent the hills and plains of the country, are played, acted, sung and danced these familiar stories of the Bible. The entire ballets have been choreographed under the direction of Benjamin Zemach. The sad sequel is that after rehearsing this show for nearly thirteen months the producers have started cutting down on the cast immediately upon issuance of the performers' first salary checks.

●

Don Oscar Becque has resigned as director of the Federal Dance Project. However, he will continue as one of its choreographers.

●

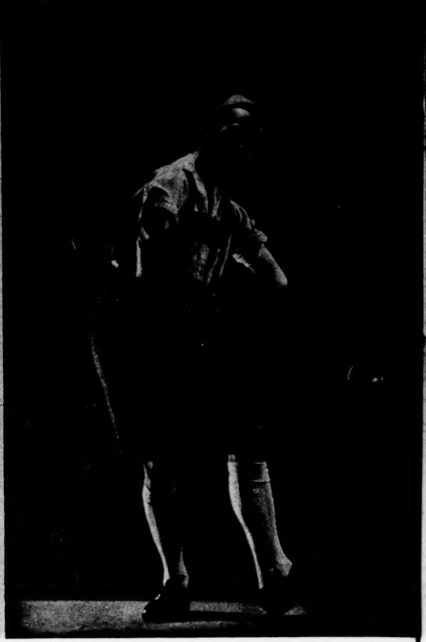
Dvora Lapson, American dancer and mime, will present several new works in her recital at the Adelphi Theatre, January 24. Miss Lapson, who, besides her solo engagements, directed as well as danced in the ballet for the Pioneers first year. She has specialized in the presentation of traditional Hassidic dances, many of which are still being performed in the Hassidic centers of eastern Europe and Palestine. Other numbers will be based on Biblical, romantic and modern themes.

●

Lincoln Kirstein is slated to direct the new dance production for the WPA Federal Dance Theatre which will depict the history of dancing in America for three centuries. It is said that this production will mobilize most of the resources of the dance project.

●

Alfred Floyd, assistant to Fran Scanlan, is now working at the Edgewater Beach Hotel with the Harriet Smith Girls. They have broken all records there by a run of over a year. Mr. Scanlan has been doing the routines.



Photo—MAURICE SEYMOUR Photo—BASABE

*Left*—PATTI PICKENS *of the Pickens Sisters, in her new Jibe Dance. Right*—WALTER CAMRYN *in Bavarian Village Dance as he performs it in and about Chicago's bright spots*

Rosita Ortega, Spanish ballerina who was forced out of Spain by the revolution at the close of the theatres, was starred by Leon Leonidoff in his new ballet spectacle, Amor Gitano (Gypsy Love), at the Radio City Music Hall, January 14. Miss Ortega was born in Barcelona and her last New York appearance was in *Revenge with Music.* She was on a tour of the Spanish theatres when all of her recitals were cancelled, whereupon she immediately returned to America. In this ballet, for which Florence Rogge has designed the choreography, Miss Ortega danced the role of a young Spanish girl who fell in love and became a bride at festive rituals. This ballet was presented in three acts.

●

Angna Enters resumed her current transcontinental and Canadian tour January 3 for her fifth return appearance in Providence, R. I.—a performance which was attended by more than 3,100 persons. During the next three months Miss Enters, having already completed her tour of the Pacific Coast and the Southwest, will give performances in Canada, the Middle West, making her sixth return engagements in Chicago, Massachusetts, Vermont, New Hampshire, Connecticut, Pennsylvania, New York, Virginia, Georgia and Florida. She will be seen again in New York City in February on the Columbia University Institute of Arts and Sciences course, at the McMillen Theatre.

●

Johnny Mattison reports: Pearl Robins, toe tapper extraordinary, just returned to the city after a nine months tour on the road. . . . Henry Wiese re-opened the vaudeville act, *Mattison Rhythms,* in Boston New Year's Eve for another consecutive run. . . . Sunny O'Dea has returned from the Coast to play an engagement at the Roxy Theatre. . . . It is predicted that Sammy Martin of Norfolk, Va., will be the new dancing sensation. . . . Henry Youngeman, rapid-fire master of ceremonies of the Yacht Club, is in line to play the St. Louis Municipal Opera next summer. . . . The Carroll Sisters are now playing the Clover Club on Swing Street with Jackson, Irving and Reeve. . . . Jackie Smith is opening at the Hotel St. Regis. . . . Florrie Le Vere, wife of Lou Handman, the famous song writer, is learning a new Mattison routine. . . . Cookie Faye of the Hollywood Restaurant opened a successful engagement at the Bal Tabarin in Paris. . . . The musical show, *Babes in Arms,* will probably have to have its name changed if they wait much longer to open it, as the babes won't get any younger. There is still no definite date set for opening. . . . Rita Carmen, who plays castanets with her feet by using a device that fits on her shoes, broke in a new routine New Year's Eve with great success. . . . Iris Wayne of the French Casino is getting a new routine from Mattison. Incidentaly, the new French Casino show is rated as one of the best yet. . . . Barbara Lynn of the Hollywood Restaurant is making a screen test for Warner Bros. . . . Howard Fox, dancing cadet of St. Francis Xavier, is well again after spraining his back playing football. . . . Lois and Jean Sterner's European booking has been extended for six more months.

●

In February and March a Modern Dance Series will be sponsored by the University College of Northwestern University. This series will consist of a lecture by John Martin on February 9; a lecture-demonstration by Doris Humphrey and Charles Weidman and their groups on February 27, followed by a concert on February 28; Martha Graham and her group in lecture-demonstration on March 13, and concert on the 14th. Arrangements are being made for a third concert by Hanya Holm. The lectures and demonstrations will be held at Thorne Hall, McKinlock Campus, Chicago. All concerts at the Auditorium Theatre on Sunday afternoons. Those interested in the series may get in touch with the Chicago representative of THE AMERICAN DANCER for tickets.

●

Dale Winthrop, tap dancer, was featured in the stage show at the Paramount Theatre after a four months successful engagement at the Palmer House in Chicago. Looks like this dancer is going places in a phenomenal fashion.

●

Martha Graham, acclaimed as one of America's foremost exponents of the modern dance, appeared in a recital at the Y. M. H. A. January 10. Since her debut in New York in 1926 Miss Graham has given over fifty recitals in New York and has been on tour every season. She has danced the leading roles in Irene Lewisohn's productions of Strauss' *Heldenleben* and Loeffler's *Pagan Poem,* and has directed the dance action for the *Six Miracle Plays, Valley Forge,* and the ballroom scene in Katherine Cornell's production of *Panic.* Miss Graham uses, as accompaniment for her dances only music by modern composers, never music of the romantic or the classical school. The designs, material and color combinations of her costumes are all of her own creation.

◆

Doris Niles, assisted by Serge Leslie, gave her first London dance recital at the Fortune Theatre December 21. Miss Niles writes that after her successful engagement in England she returned to Paris, which is almost home to her after eight years there. She plans to visit her native land, America, next summer. Welcome home, Doris Niles!

◆

The Albertina Rasch girls, who made such a success at the St. Regis Roof for many months, have been engaged by Henry Shereh to dance at the Dorchester Hotel in London. These ballet girls will sale for Europe around February 1 and will remain long enough to dance at the King's coronation.

◆

*On Your Toes,* the Dwight Deere Wiman musical, will close its New York engagement January 23, after almost a year's run. This show will open its road tour in Pittsburgh, to be followed by engagements in Cleveland, Detroit and Chicago.

◆

Alice Wynn, New York ballerina, appeared in several numbers at the President's party given in the White House January 5. Miss Wynn was prominent with the Fokine Ballet and was with the American Ballet its first season.

◆

Carola Goya is scheduled to interrupt her tour to give her first New York recital of Spanish dances this season at the Guild Theatre on Sunday afternoon, January 31.

◆

Tashamira has returned to America for a short visit after a triumphant appearance in Paris. She will return to France shortly to fill concert engagements.

◆

Carlos reports: Dawn O'Day is at the Cocoanut Grove in Hollywood as the specialty dancer with Ben Bernie and his orchestra. . . . Betty Bruce, who turned from American Ballet to tapping, is making a big hit at the French Casino. . . . Edith Mann was recently married. . . . Evelyn Farney is hard at work on new routines. . . . Sue Austin is dancing in Miami, Fla. . . . Elinor and Katherine are scoring a hit at the Villa Venice in Miami. . . . Madelyn White is getting a new Carlos routine. . . . Rhetta Raye has returned home from England. . . . Lois and Jean Sterner have signed for a show in Paris. . . . Patricia and Rosemary Lane are on tour with Fred Waring and his band. . . . Elinor Eberley is dancing in Pittsburgh. . . . Eunice Healy and Nick Long, Jr., are still jamming them in at the Chez Paree in Chicago. . . . Lee Dixon is the bet of the new Golddiggers of 1937. . . . Connie Crandall is now appearing at the Queen Mary Club. . . . Betty Lewis and Rosco Ails of motion pictures are doing a new act together. . . . Jack Riano of the Riano Troupe of circus and vaudeville fame, is teaching acrobatics for Carlos. . . . Milissa Mason of White Horse Inn is starting work on some new routines.

◆

Marguerite De Anguera, now dancing in The Eternal Road, was selected by Kurt Jooss for one of the leading dancers of his ballet. Miss De Anguera, formerly a modern dancer, has been studying ballet with Daganova for the past few months and will join the Jooss ballet in England sometime in March.

The Dance Players, under the direction of Ruth Allerhand, are now at work on an interesting dance experiment, an anti-war play; combining the dance, voice and percussion instruments. This production is scheduled for sometime in February.

## CALIFORNIA

### *by* DORATHI BOCK PIERRE

Much interest has been evinced in the return of Janet Reisenfeld, daughter of Dr. and Mrs. Hugo Reisenfeld, from war-torn Spain.

Miss Reisenfeld, known professionally as Raquel Rojas, escaped from Barcelona on Thanksgiving Day with an escort of United States sailors.

Her dancing partner, Miguel Alvaicin, was drafted into the Loyalist Army, and Miss Reisenfeld donated blood for transfusions for Spanish war victims. She has many grim stories to tell of the war, and was especially insistant that the women's battalion of Madrid were not the "blood-thirsty savages" the rebels painted them.

◆

Ann Douglas and Germaine Ballou, both former dancers with the Denishawn group, are giving a very interesting series of club programs this winter. They call them *Dance Translations.* They are dances with descriptions. They are especially interesting for club women because so many of them enjoy dancing but do not know enough about either the dances or the people who created them to enjoy them to the fullest extent.

Their programs so far have been confined to the Oriental, but they have hopes of covering many fields in the dance.

They tell of the people and the reasons which brought about various festivals and dances, and compare them with our own festivals. They tell a little of the history of the costumes they wear and show how the saris are wrapped. They also tell whether the dance is authentic or an adaption, and if so, why.

They have given their informative and delightful *Dance Translations* at the Filmore Ebell Club, the Buenaventura Woman's Club of Ventura, Glendale Afternoon Club and the Los Angeles County Teachers Institute.

◆

The proposed Fine Arts Center for Hancock Park, Los Angeles, held an introductory dinner on December 15 at the Los Angeles Athletic Club. The speakers were Rupert Hughes, Brig-General Dellos C. Emmons, Harry Chandler, Arthur S. Bent, and John Anson Ford.

The Dance Committee of the project is composed of Viola Hegyi Swisher, dance critic of the Hollywood *Citizen-News,* and Dorathi Bock Pierre of THE AMERICAN DANCER.

◆

*The Ballet Espanol de Juan Martinez,,* composed of dancers who escaped from Madrid at the outbreak of the civil war there, appeared at the Biltmore Theatre, Los Angeles, on December 29 and 30. The company is headed by Juan Martinez, who was a featured dancer with La Argentina. This was their first appearance in the United States on their tour which has so far taken them to Monte Carlo, Paris, Havana and Mexico City.

◆

The Dance Theatre is not presenting any attractions until February in deference and courtesy to the dance events which L. E. Behymer is bringing to the Philharmonic Auditorium.

◆

An innovation in "appreciation concerts" was presented by the New Music Society of California when they gave a series of demonstration talks by Gerald Strang. There were four programs which used phonograph records for demonstration. There has long been a need for a fuller and better use of phonograph records in connection with dancing and it is unfortunate that dancers and teachers have not taken advantage of this form of accompaniment for their work. Many complain that few records are fitted for their work, but it seems likely that this complaint will shortly be met for there is a newly formed company in Hollywood who are making recordings especially for use in the dancing class.

◆

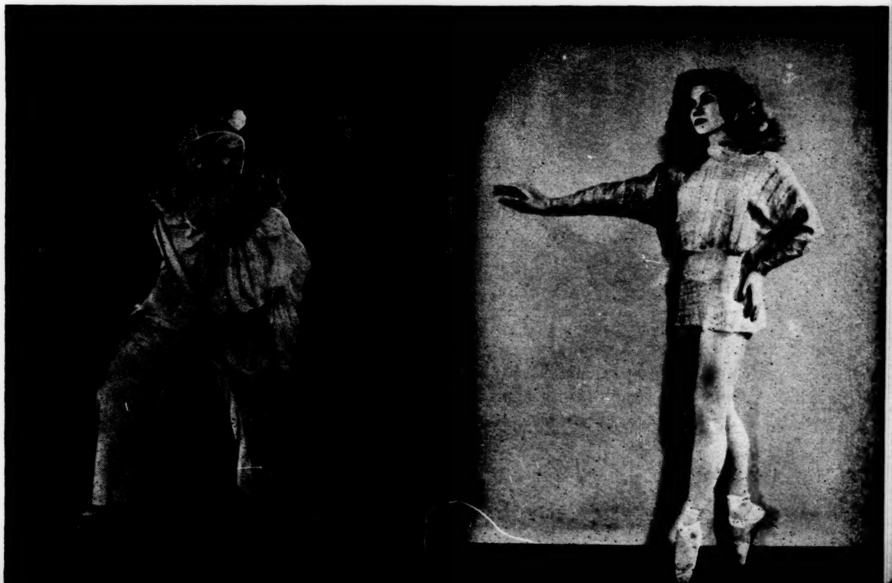
The New Dance League held a membership meeting on December 16 at the Horton Dance Group Studio. The speakers were Martha Deane, director of the Dance Unit of the Federal Theatre Project, John Bovingdon from the Dancer's Association of New York, and Jacobina Caro who spoke of the Dance Congress.

◆

In January a new ballet organization made its bow at the Belasco Theatre, Los Angeles. The company have made very ambitious plans for the future, and will be known as The American Ballet Modern. The director and choreographer is Marian Von Pracht.

*Left*—MIRIAM MARMEIN. *Right*—ELEANOR TENNIS—*Professional pupil of Chester Hale in a Jazz Strut*

Photo—SOICHI SUNAMI Photo—MONROE



# MODERN DANCE

(*Continued from page* 15)

it is immediately rerouted over other nerves and carried out again to specific sets of muscles to stimulate them to action. Not always is the action taken, for past experience in many instances has proved it to be unnecessary, but the body is none the less invariably prepared to take it in response to the information of the senses. For example, we may have learned that when we hear a loud noise it is not necessary for us to rise and flee, for we have discovered that the noise is produced by blasting in the neighborhood at a safe distance; but the body is nevertheless prepared to rise and flee and is restrained only by the intervention of other forces.

Thus movement is the first reaction of the human being to every impression he receives from whatever source. It consequently plays a dominant part in his mental as well as his physical life, and is closely associated with every emotional as well as physical experience.

In addition to this general significance of movement as the ultimate purpose of all sensory experience, there is another aspect which relates it in a specific manner to the individual's well-being. It is frequently overlooked that among the sense organs with which the body is equipped there are those which report to the individual the position of his own body in space, the position of various members of the body in relation to each other, and the movements of any or all of them. Indeed, we are equipped with another sense besides the usual five, which is called the kinesthetic sense. The word kinesthetic is a combination of two Greek roots which signify "movement" and "perception," so that the kinesthetic sense is that sense which enables us to perceive the movement of the body without seeing, hearing, tasting, smelling, or touching it.

For example, if we stretch the arm out behind us how can we tell where it is? Only by means of this kinesthetic sense whose duty it is to report just such things as this. There are actual sense organs imbedded in the tissue of the muscles and joints which report by means of the nerves, the spinal cord and the brain, just exactly as the sense organs in the eyes and ears report, what is presented to them. It has been recorded that the impressions received from these muscle-sense organs so far outnumber all other sense impressions from every source that we can almost be said to think with our muscles.

Unlike the sense organs of sight and hearing, these muscle-sense organs and the semi-circular canals in the ears which cooperate with them, in a manner of speaking, make their reports only of what concerns the individual's own body instead of what goes on outside it. Without these reports, however, we would not be aware of our own movements, would not know whether we were on our feet or our heads, would be unable to coordinate the movements of various parts of the body for the performance of even the simplest routines of daily life. We would, in short, be in a very bad way, indeed!

In so far as art is concerned we would have no means of reacting and as a consequence there could be no art of any sort. Since we would be unaware of how we moved in response to sensory impressions, we would naturally be unable to associate any particular movements with any particular experiences, and gesture and movement would be without meaning. If we saw a pantomimist perform the most brilliant representation of even the commonest experience we would not recognize it, because we would not associate the movements he was making with any movements we had ever made. We would not even be aware that we had ever made any movements!

Now, when a spectator at a dance performance is unable to recognize the movements of the dancer and to associate them with his own experience, it is precisely because his kinesthetic sense is not functioning. He is in the same situation as a

(*Continued on page* 47)

*Eventually—*

*every step in d*

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Costume from "ON YOUR TOES" number, made in two shades of blue, from the musical hit, "ON YOUR TOES."

(Costume fabrics by Dazian's)

*It's time to RE IS*

★ *and here is a*

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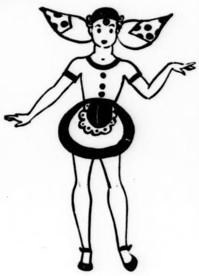
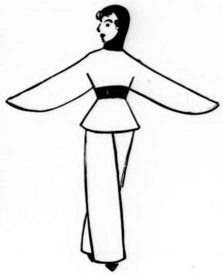
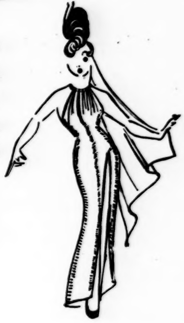


The Parade number in green, gray, red and yellow, from "THE SHOW IS ON."
(Costume fabrics by Dazian's)



Costume for Cow-shed number, in chartreuse, black, red, light blue, and periwinkle, from the dancing hit, "WHITE HORSE INN."
(Costume fabrics by Dazian's)

Harriet Hoctor's unusual white (and silver) costume from "ZIEGFELD FOLLIES."
(Costume fabrics by Dazian's)



The "RED, HOT and BLUE" number, in red cellophane, velvet and red veil, from the current show hit, "RED, WHITE and BLUE."
(Costume fabrics by Dazian's)

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# The Ballroom Observer

### *A Forum of the Social Dance Conducted by*

### THOMAS E. PARSON

## *In which an attempt is made to answer that oft asked question: "What Is Swing — and Why?"*

QUESTIONS galore have been asked—and answers galore have been given to the question "What is swing music?" And the sum total of those answers can be boiled down to "Swing music is—well, it's *swing music!*"

Dorothy Norman Cropper has taken the time to sit down and write this department a letter in which is contained an extremely logical viewpoint on the subject. Before that, she also took the time to write to that famous tune detective, Dr. Sigmund Spaeth, for information on swing music. She has also interviewed various band leaders; in fact, she has conducted what amounts to an intensive research in her attempts at solving this ever-growing mystery.

From a Broadway dance accompanist she learned that "swing was the result when the bass drum beat coincided with the accented beat of the measure." Thinking this over, Miss Cropper goes on to say:

"If the bass drum beat coincides with, say, count *one* of a fox-trot measure it would be logical to assume that syncopation, or the accent on the *off* beat, was out of vogue, wouldn't it?" Imagine her surprise when she was informed by a band leader that "syncopation is the soul of swing"! And then, after she had read of the *Swing Waltz*, published here a few months ago, she reached the opinion that "if there were any truth in the above definition, a waltz was exactly the same as it always has been, *whether it was swing or not!*

"Even the most elementary musician," continues Miss Cropper, "is not in doubt as to where the accent of a waltz belongs. And so I was doing precisely what the music does, going 'round and round,' but with the startling difference that I came out nowhere!"

And now suppose we let Dr. Spaeth tell us what he finds in his tune detecting. In his letter to Miss Cropper he says:

"Swing is nothing more than a modern version of the old raucous jazz—every man for himself and the further away from the melody, the better. It is built on improvisation and extempore variations, although much of it is carefully prepared and rehearsed. The modern players are better than the old-timers, that's all!

"You can *swing* a waltz as easily as a fox-trot—just break up the rhythm and the melodic line and put in crazy effects of tone color. The drum coming on the down beat is probably a good way of keeping track of the basic time. Musically, swing has little or no significance. It's just another of the distortions that jazz applies to the conventions of music."

After reviewing what she had heard, and even accepting what Dr. Spaeth had said as gospel truth, Miss Cropper then asks:

"Is swing actually new? *No!* Then, why all the fuss? Admittedly there is always a new way of doing an old thing, whether it be dancing a fox-trot or playing a piece of music; but it seems to me there has been more furore created over swing music than is justified. I would not be at all surprised if some first class publicity man were back of all this. If my 'hunch' *is* right—*what* about a *good* publicity man in the dancing profession?"

(Editor's Note: That last line is a honey! DMA, CADM, DTBA, NYS, etc., etc., *take notice.*)

### *Is Swing Actually New?*

Those of you who had the good fortune to read Holman Harvey's article in the November (36) *Delineator* entitled *"It's Swing!"* already know the answer. Aside from being written in an extremely interesting vein, this story just about solves the mystery surrounding the origin and definition of swing music. To begin, Mr. Harvey tells how he approached an old acquaintance whom he believed to be a musical genius and asked, "This swing, it's nothing more nor less than jazz, is it? Perhaps a hotter jazz than before, but, after all, the same old article?"

"Jazz?" replied his informant. "Not the jazz you know. But swing and jazz *were* rocked in the same cradle—you'd better look into that cradle if you want to understand swing. But first attend a good *jam* session if you are lucky enough to hit one. . . . If you strike it right . . . don't applaud . . . applause reminds them. So sit tight at your table . . . it's been a tradition of jam for more than a quarter of a century."

"A quarter of a century! No, we do not understand. We have just heard the word."

To make a long story (and an interesting one) short, Mr. Harvey found the right place and sat in on his first jam session. It was "one a.m., down a deep and narrow stairway just west of Broadway in the later Forties. . . . On a stand loll a half-dozen musicians in their chairs. . . . Their positions indicate extreme physical relaxation. . . . Nowhere do we see a sheet of music. . . . After a few minutes, without any outward sign or command, one of the musicians begins to play. We notice for the first time that there is no leader. The muted, mellow and delicate notes of a clarinet are picking out the thread of a familiar melody. . . . Then the musicians seem to be arousing themselves from a deep lethargy. First one, then another player falls into the lead of the clarinet. The full battery of instruments comes by stages into action . . . the clarinetist continues to predominate, establishing the rhythm and the melodic trend. . . . When all the others are in full cry behind him, we notice that the fox has left the trail. The melody we are accustomed to is no longer discernible. The clarinet is soaring 'way above it, 'way below it. We feel the original melody still strangely present, but only by inference. It persists through its very negation, on through a long series of brilliant counterpoint and obligato. Though neophytes, we recognize the superb command this player has over his instrument. We are not surprised later when we learn that he is one of the greatest living masters of the clarinet. . . . The clarinet descends, subsides and melts into the supporting music . . . a Negro trumpet player assumes the lead. . . . Up and on the trumpet rises, brilliant, startling sequences tumbling one upon the other—on into so wild and kaleido-

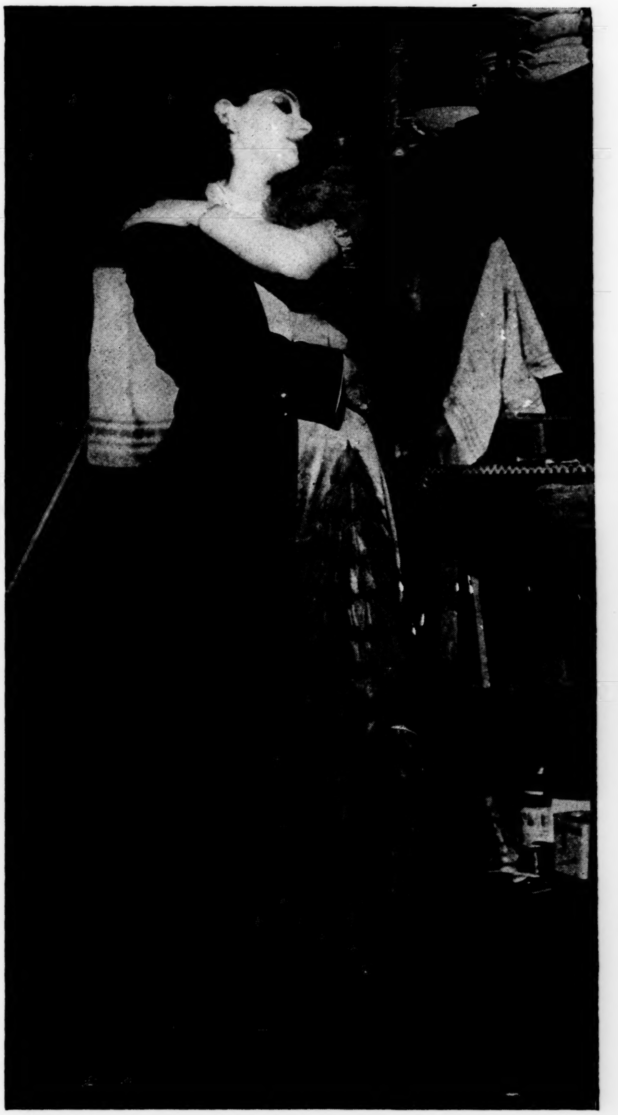
(*Continued on page* 41)

*A ballroom class at the* Louis Stockman Studios, *Indianapolis, Indiana*

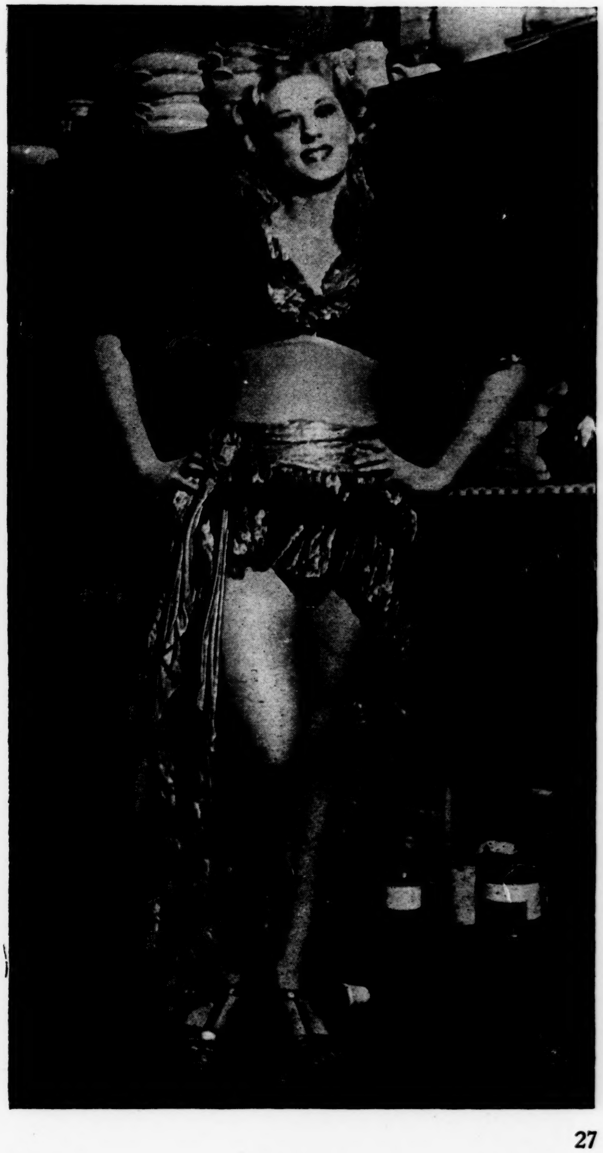
# Costume Ideas

## From *The Ziegfeld Follies* Now On Tour

***Backstage shots by the American Dancer's Candid Cameraman, Andre LaTerza***



*The above costume gives the impression of two persons dancing together. The right half of the costume is a regular fulldress suit; the left, an evening gown of jade green satin and net. The skirt is very full and is made of three circular triangles covered with net ruffles, joined to the waist in points, and sweeping the floor. A rhinestone belt which hooks from the center front to the center back of the dress, and green net ruffles and a green satin brim on the top hat, complete the girl's half of the costume*



*The costume at the right is of gold metal cloth and brown taffeta. The eton "jacket" is of brown taffeta with large puffed sleeves and a collar of pleated metal cloth. The circular metal skirt is attached to a band about five inches in width which forms a sash. The skirt is trimmed with a ruching of brown taffeta and drapes from a mere eight inches in front to the floor behind*

# Bulletin

## *Dancing Masters of America, Inc., and Affiliated Clubs*

### *by* WALTER U. SOBY

The Texas Association Teachers of Dancing, affiliated Club No. 11, held a two-day Convention at the Stephen F. Austin Hotel, Austin, Texas, on Dec. 28 and 29 with a large attendance. The faculty included Veronine Vestoff, Ballet; Miss Leona L. Mellen, Acrobatic and Adagio; Virginia Self, Elmer Wheatley and Mrs. Lon L. Smith as Tap teachers; Dorothy Bonner in Children's dances; Miriam Widman, novelty; Dorothy Huerman Hardin, Spanish; and the ballroom teachers were Louise Hudson and Sam Bernard. On Monday evening, Dec. 28, a program was presented by pupils of the members at the Hogg Auditorium. A banquet was held at the Hotel Austin on Tuesday evening, Dec. 29. Mrs. Montie Beach, Miss Ann Sproule and Mr. Veronine Vestoff were made Honorary members and each was presented with a pair of book ends as souvenirs of the occasion. Each member received a Texas cowboy souvenir. The election of officers took place at the convention as follows: Sam Bernard, President; Bertha Lacey, 1st Vice-President; Jane Lugenbuhl, 2nd Vice-President; Frances Burgess Bleeker, Secretary-Treasurer; Elmer Wheatley, Director for three years; Mrs. Lon Smith, Director for two years, and Virginia Self, Director for one year. Miss Camille Long and Annette Duval of Austin, Texas, were in charge of the arrangements for the convention. The Austin newspapers gave their convention some wonderful publicity.

●

The January, 1937, meeting of the Dancing Teachers' Club of Rhode Island was held on Sunday, January 3 at the Winter Garden Studio, Providence. Work was presented by Mr. Dugan and Mr. McDermott. The new officers for 1937 were installed at the business meeting as follows: Miss Kay Merwin, President; Alice Constance Farrell, 1st Vice-President; Mrs. Edward Gonyea, 2nd Vice-President; Thomas L. McGrane, Secretary and John Dugan, Treasurer.

●

The Board of Directors and Delegate Directors have unanimously voted to accept the applications of the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., and the Dancing Teachers Club of Connecticut, Inc. D. M. of A. Charters will be presented to the two new Clubs on Sunday, Jan. 17.

At the December meeting of the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., the following officers were elected. Leroy H. Thayer, President; Joshua T. Cockey, Vice-President; Mrs. Ella Banks, Secretary; and Charles Henkel, Treasurer.

●

At the December convention of the Louisiana Association, Affiliated Club No. 6, the following members were elected to office for 1937. President, Anais Mitchell; 1st Vice-President, Lea Brandin; 2nd Vice-President, Marietta Swanson; Secretary, Hazel Nuss; and Treasurer, Maybelle Klimm.

●

Dorothy Weikerth, Secretary of the South Texas Association, reports: "Our meeting in December was most successful. Mrs. Ann Geizedanner, our hostess, was very charming and served a lovely buffet supper. Several amendments to our constitution were made so that ours agrees completely with the D. M. of A. These are our officers for 1937: President, Leona L. Mellen; 1st Vice-President, Mrs. Ann Geizendanner; 2nd Vice-President, Florence Coleman; Secretary-Treasurer, Dorothy Weikerth; Corresponding Secretary, Isabel McKenna."

Vesta Copeland, Secretary of Carolina Association No. 14, reports: "The Carolina Dancing Teachers Association held the first meeting of the new year the second Sunday of January (Jan. 10) at the studio of Miss Louise Van Tassel in Hickory, N. C. The program of instruction was in charge of Mary Annie Cline, who taught an advanced tap routine, and Mrs. Helen T. Durham, who instructed beginners ballroom dancing. The next meeting will be held the first Sunday of February at the home studio of Mrs. Ned Joyce in Spartanburg, S. C. The monthly meetings are considered by the members as highly valuable, as evidenced by the teachers in charge."

### PERSONALS

Mrs. N. E. Wilson of Reno, Nevada, died on December 18, after a long illness. Age 69 years. Mrs. Wilson joined the D. M. of A. in 1915. She was obliged to give up her membership due to ill health. She is survived by her husband who is a professor of chemistry at the University of Nevada, two sons and a daughter. Mrs. Wilson made an extensive study of music and dancing and conducted a dancing school in Reno for 25 years.

●

Mildred Leo of Pittsburgh, 27 years of age, was found dead in a gas filled coupe in an Oakland garage on Wednesday, Jan. 6. Police said Miss Leo had neatly tapped a hose to the exhaust pipe and run it along the side of the car through the window into the cab. She was found by Mrs. Margaret Heindel from whom Miss Leo had rented the garage only two days previous to her death. No reason can be given for her suicide. Her parents have been dead since she was a little girl. Miss Leo phoned her aunt stating she "was going away." She sent a registered letter to her uncle, Claude Urban, stating "I'm sorry for the trouble I'm going to cause, but I know no reason for going on." Neither the aunt or uncle could cite a reason for the girl's suicide, Mrs. Urban declaring, "She had all the money she needed. There were no love affairs. There had been no quarrel in the family. The only possible thing I could ascribe it to might be overwork." Miss Leo conducted three studios of dancing in Pittsburgh, Monessen and East Liverpool, Ohio.

FLORENCE YOUNG, *new president of the Dancing Masters of Michigan*

●

Miss Dot Eddens of Charlotte, N. C., member of the Carolina Dancing Teachers Association, No. 14, is suffering with a broken neck received while rehearsing an adagio quartette in Charlotte.

●

Miss G. Virginia Gollatz, Delegate Director of the Associated Dancing Teachers of Southern California, writes that "our members here were very pleased over the successful outcome of the Committee which checked the WPA free dancing classes."

●

F. W. (Daddy) Kehl of Madison, Wis., was called upon to direct the Grand March at the Inaugural Ball at the Larraine Hotel at Madison on January 4th. The march was led by Governor and Mrs. Phillip LaFollette and U. S. Senator and Mrs. Robert LaFollette. The march lasted ten minutes and was cheered by a crowd of 1,500 people. Larry O'Brien and his orchestra played *On Wisconsin* during the march.

●

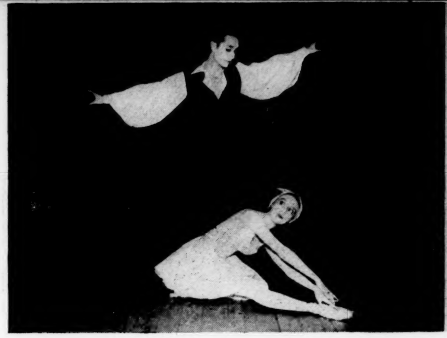
President Mrs. Montie Beach has sent the Editor a copy of the poem which accompanied Mr. and Mrs. Walter Soby's Christmas gift to her—an oxen yoke to hang over the fireplace at Beachmont. We publish the poem at Mrs. Beach's request.

To "Beachmont" goes a little joke
It's made of wood—an oxen yoke
It bound together a couple of heads
That ploughed the land, unearthed the beds
The yoke's a symbol—onw here's a thought
It's like good friendship that can't be bought
It ties together a friend to friend
Who work together right to the end
From old New England to Texas grand
The yoke of friendship goes hand in hand
It ties together what we desire
A friend to friend whom we admire.

WALTER U. SOBY.

December 25, 1936.

MRS. MONTIE BEACH *and* VERONINE VESTOFF *watch four dancers of the* SPROULE SCHOOL *at the Texas Convention*



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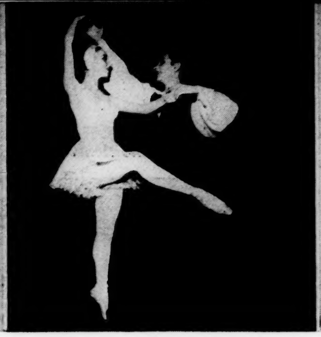

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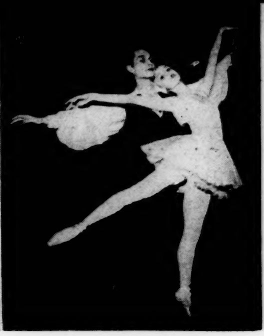


III

# PAS DE DEUX from "LE LAC DES CYGNES"

## *(Swan Lake)*

Music by Tchaikovsky
Choreography by Marius Petipa

*Arranged Exclusively for*
THE AMERICAN DANCER

**by NANCY KNOTT**

Photo illustrations by THE AMERICAN DANCER
Candid Camera Photographer
ANDRE LA TERZA

Posed by
Nancy Knott and Boris Leroff

### *Introduction*

Girl is sitting on left leg—right leg extended forward with her body relaxed over right leg like a swan.

Boy is standing behind her in fourth position face as in (Illustration No. 1).

On last three cords the girl starts to rise.
9 Bars.

### *Step No. 1*

Girl makes two port de bras using her arms as wings, her hands crossed at the wrists.

The boy, helping her to rise takes her hand and gives support as she makes a developpe front with right leg. (Illustration No. 2.)

In this position she makes a double pirouette en dehor holding his finger in her right hand above her head and finishes in arabesque with boy holding both hands. He supports her with both hands on her waist as she bends forward and touches the floor raising her right leg higher as she bends closer to the floor.

As she straightens up again the boy opens his arms to fourth position and she balances against his shoulder resting her arms on his. (Illustration No. 3.) 9 Bars.

### *Step No. 2*

Girl takes boy's left hand and makes a glisade to right, turning half way around and steps into attitude on right foot facing boy. Boy makes a glisade right and steps right in fourth position, left foot back.

Repeat to left—to right—to left.

Girl turns completely under her arm and finishes in arabesque and relaxed against the boy as in (Illustration No. 3). 7 Bars.

### *Step No. 3*

Boy walks a few steps to right.

Girl takes two steps after him.

She turns and falls to the side in his arms as boy steps right in a deep plier and back.

Girl bourrés to left and away from him.

Repeat fall and bourré turning in his arms.
8 Bars.

### *Step No. 4*

Boy takes girl's hands as in beginning and she makes battus sur-le-cou-de-pied as he turns her once slowly—boy walking around girl.

Girl makes developpe (Illustration No. 2) and performs one pirouette en dehor holding his finger in her right hand as in first step.

He turns her again as she makes battus sur-le-cou-de-pied.

Developpe and make two pirouettes en dehor.

He turns her the third time and she makes pirouettes without holding his finger. He stops her by holding her waist as she bourrés slightly forward. 7 Bars.

### *Step No. 5*

Boy lifts girl as she makes degager efface right.

Lift again and degager efface left.

Girl makes two pirouettes and boy stops her as she makes a small pas-de-bourré in place.

Repeat.

Girl makes four small pas-de-bourrés coupe back traveling to left away from boy while he stands in fourth position with right leg back.

She runs back to him and repeats lifts and pirouettes.

On second set finish pirouettes in arabesque.

Boy turns her once in arabesque.

They separate, girl running in small circle right and boy to left.

They meet in right corner upstage.
14 Bars.

### *Step No. 6*

Girl takes boy's hands and bourrés diagonally front.

Degager front, double-pirouette closing arms up in front and finish pirouette in arabesque as boy catches her waist.

Repeat twice.

Run across to right corner finishing in fourth position croise, left leg back. Boy slightly to left of girl. 7 Bars.

### *Step No. 7*

Girl steps to left on left.

Step in arabesque on right facing left and resting her right hand on boys' shoulder and her left in boy's left hand.

Pas-de-bourré moving in front of him.

Double pirouette and finish a-la-second—boy catching her waist.

She makes a small pas-de-bourré to right finishing in fourth position as he steps back to left.

Repeat twice and on third time instead of finishing a-la-second, girl makes two and one-half pirouettes finishing in back bend relaxed over boy's right arm.

Boy turns her once in this position and they separate, girl running in small circle to right and boy to left.

She sits down as in the beginning while boy runs around to left and poses behind her as in (Illustration No. 1). 12 Bars.

### *Step No. 8*

Girl gets up slowly and runs diagonally front.

Boy follows behind her.

She steps on left in arabesque with both arms back.

Boy takes her hands and makes one slow turn.

Girl releases right hand and turns to left under her arm stretching her right arm forward to arabesque croise.

She steps on right in demi-arabesque.

Boy takes her hands in his and brings them down slowly, like an embrace, crossing them at the wrists in front of her (Illustration No. 4) as he sways her slightly from side to side.

Repeat entire step to other side. 15 Bars.

### *Step No. 9*

Girl bourrés to left slightly away from boy and steps on point in high passe with body completely relaxed forward.

Boy takes her waist and turns her to him and back as she makes a developpe to arabesque bringing her leg very high and her body low.

Repeat entire step.

Girl bourrés in circle to left.

Boy walks around to right and they meet in the center. 8 Bars.

### *Step No. 10*

Girl gives boy her right hand and steps on left to arabesque (Illustration No. 5) and bends forward touching the floor.

She straightens up and makes a passe and turns under her arm.

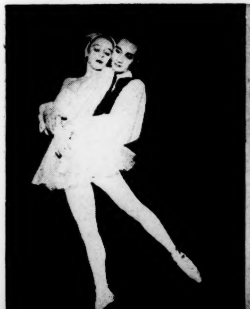
Repeat twice.

Girl bourrés front and makes three pirouettes.

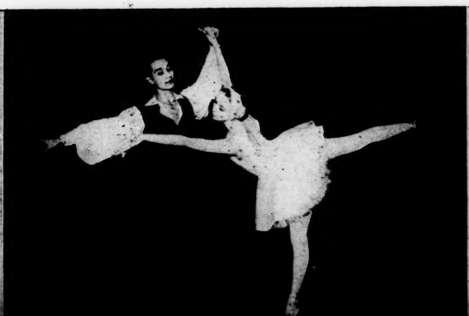
Boy throws girl in the air and catches her just above the knees.

Transferring his right arm to her chest he swings her into a swan dive over his right knee as in (Illustration No. 6). 7 Bars.

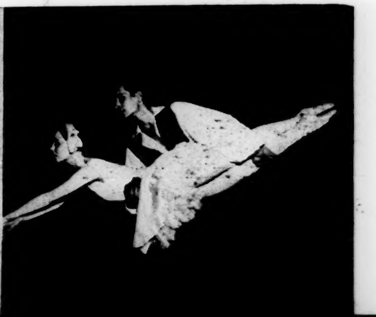
IV



V



VI



# D.T.B.A. BULLETIN

## *by* ROBINA SWANSON

***Secretary-Treasurer***

New York City's flu epidemic was an uninvited guest at the Second Annual Xmas One-Day Session of the Dancing Teachers Business Association, held at the Hotel Park Central on December 27. Last minute changes in the faculty were made necessary when, on the day before, both SONIA SEROVA and SALVATORE were ordered by their physicians to remain in bed. Committees were completely disorganized, causing no little confusion early in the day. An expected attendance of two hundred was reduced to one hundred and forty-seven, a dozen at least of whom were compelled to leave before the end of the session.

Mme. SEROVA'S place on the program was filled by her assistant, BARBARA THOMAS, who made a most pleasing and successful debut as a convention teacher. CONSTANTIN KOBELEFF relieved SALVATORE on just a few hours notice, presenting a ballet toe number, the *Dragon Fly*. It was recalled that Kobeleff was a member of the very first faculty prseented by the D.T.B.A. upon its reorganization back in 1934.

Others on the program were Adolph Blome, who is by way of becoming one of the busiest convention teachers, who presented one of his character numbers, a Polish mazurka; Jack Dayton, who taught an intermediate tap dance especially arranged for the occasion; Paul Mathis, who presented a Denishawn number, *Tuniesienne;* Johnny Plaza, who gave another very interesting demonstration in acrobatics. Mr. Plaza was assisted by one of his pupils, little Miss Jeanne Gunsett.

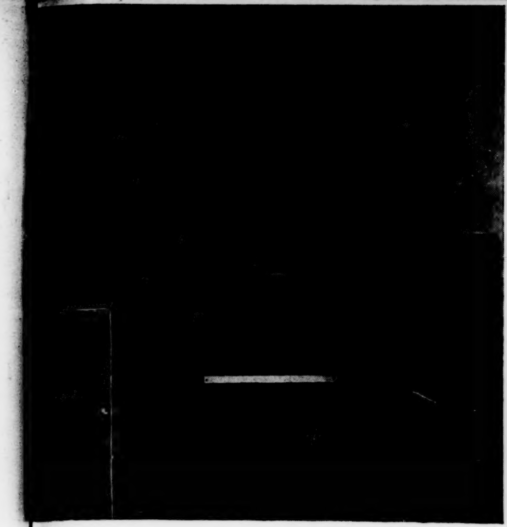
Karl Peters gave ample proof of his versatility by creating and presenting an Exhibition Waltz. Assisted by Katherine Woodworth, his new work was a pleasant surprise to those who have known him only as an acrobatic teacher.

Something new was introduced at this session to help keep order on the floor. Vari-

(*Continued on page* 48)

*Top*—CONSTANTINE KOBELEFF *teaching a ballet class and below a view of* KARL PETERS' *exhibition ballroom class at the recent D. T. B. A. Christmas session*

JACK DAYTON *Teaching at the D. T. B. A. One-Day Christmas Session*



# Beautiful Studios

## II—Ernest Carlos, New York

In introducing this series last month, we had in mind the keen interest that the picturization of beautifully equipped studios throughout the country is bound to arouse in teachers everywhere. Just as homemakers are constantly on the alert for the most beautiful furnishings and accessories and efficient equipment, so must the dancing teacher, whose studio is not only home of his art, but background of his personality be alert to the new in his field.

Beauty suggests perfection—therefore in selecting studios to be presented in these pages, we look not only for beauty in the conventional sense of the word, but for that clean-cut new beauty which is the acme of efficiency. The studio of Ernest Carlos in New York City epitomizes all this.

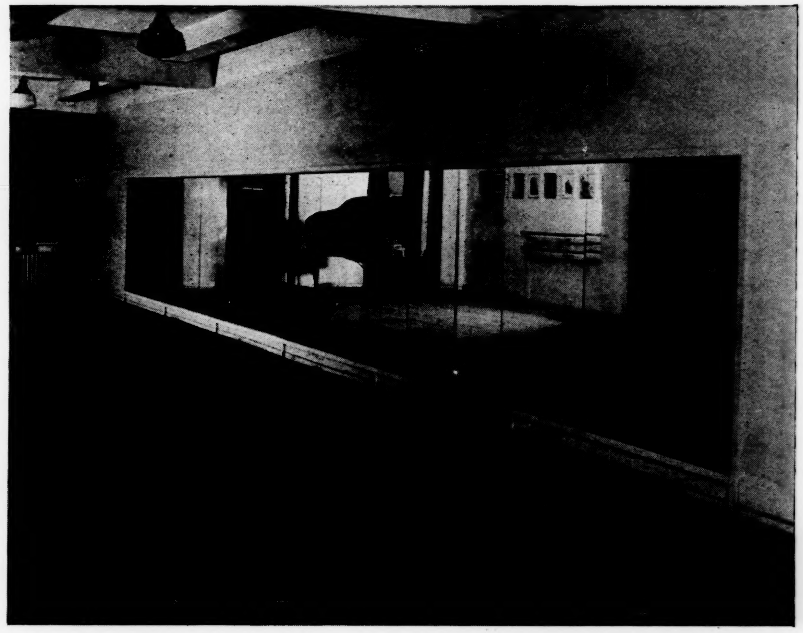
Entering the reception room pictured on this page, our gaze falls upon cream walls, peopled with pictures of the various stars who have studied with Carlos. Invitingly placed about the room are modern divans and chairs of blue leather bound in white. A red flower pot placed in one corner is a smart contrast to the blue of the furniture and the highly polished blue linoleum on the floor. The ceiling, too, is blue, with a center fixture to match the walls. The receptionist's desk is of mahogany, kept quite free of cluttering debris.

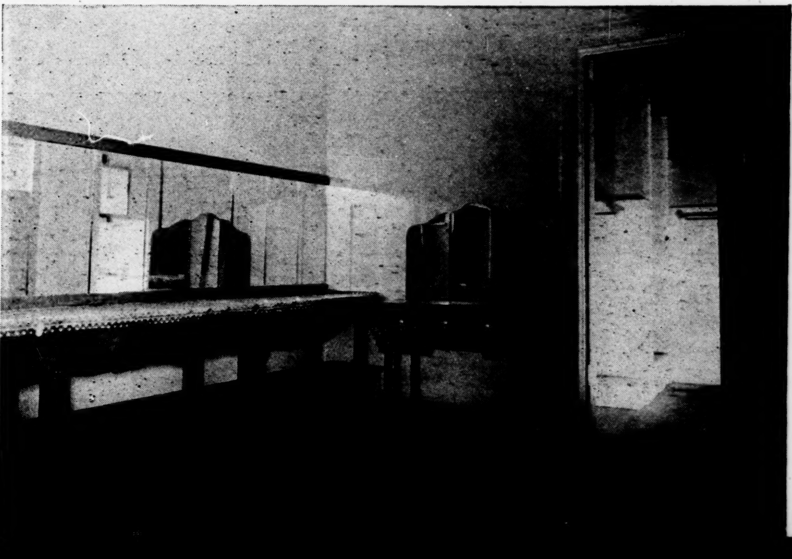
Gaining admittance to Carlos' private office, we are struck with the suitability of its furnishings, modern in every detail from the chrome supports of the occasional chair to the radio, on which stands a modern decorative piece. The floors are brown, the chairs of blue leather piped with white, and the drapes of monk's cloth. The cameraman photographed Carlos at his desk

The studios, one of which is pictured here in a view through the mirrors, are draped in monk's cloth trimmed in a rich brown. Above the *barres* for ballet work are more pictures of celebrities who have studied in the school, and in the far corner stands a baby grand piano.

Although most attractive, so far we have seen what might be considered the usual "trappings" of an up-to-date school, colored,

(*Continued on page* 45)





# Student and Studio

● NEW YORK, N. Y.—At the height of a busy season many of the New York schools gave elaborate Christmas recitals, parties and Open House affairs to students and parents. The Chalif and Wayburn Schools headed the list for swanky Holiday festivities. The Ned Wayburn Student Revue carried through some clever and original ideas to a successful performance at the Heckscher Theater, including such numbers as *Texas Exposition* with Midway Characters, American Indians, Cowboys, and Hillbilly Group. The recital closed with *Harlem on Broadway*, with a cast of characters that included "Father Sublime," "Ethel Waters," "Joe Louis" and "Bill Robinson," all interpreted by students at the school.

●

Over on Broadway where Fred Le Quorne has his studios for ballroom enthusiasts, each room is dedicated to a movie star. Ginger Rogers, Fred Astaire, Ruby Keeler, Eleanor Powell and Bill Robinson each have a studio room named after them. Another novelty in the manner of creating names for the Le Quorne Studios will be a sixth room at present called the *Suzi-Q* room. This will be changed periodically to carry the name of each latest dance craze and thus serve as a sort of "Dance Barometer."

●

Swinging back to fashionable Park Avenue we find Albert Butler recently engaged by the Hotel Ambassador to supervise its dancing arrangements for Monday nights when rumbas and tangos are featured with special attention paid to length and sequence of the dances. Regarding his engagement at the Ambassador Mr. Butler says: "Among those who utilize the dance floor for conversation, their bodies for grotesque inexpression and the music as a noise to be disregarded, there are to be found many dance-conscious enthusiasts who say that dance music should be dance music and not ballads, symphonic effects or distorted blatant rhythms."

●

With Helen Hayes in the play *Victoria Regina* we find a boy pupil of the Jules Stone Studios of Dancing in Astoria. His name is Eugene Schiel and he is nine years old. Another Jules Stone pupil who has been busy is Baby Sally Lee, age five, who has just completed her latest starring picture for Warner Brothers' *Pepper Series* called *Babe o' Mine*. The Dancing Teachers Business Association will see Serina Hall in one of her sensational acrobatic routines the first meeting in February—also a Jules Stone pupil.

Mr. and Mrs. Donald Grant sailed on the Europa December 29 for a vacation in Bermuda and Nassau but the ocean was so rough at Bermuda that they couldn't land so they spent their time in Nassau and had a wonderful time. They were in swimming at Paradise Beach on New Year's day. These lucky Grants!

●

The New York Society of Teachers of Dancing, Inc., will hold its fifth annual benefit ball, Sunday evening, February 21, Washington's birthday eve, in the grand ballroom of the Roosevelt. The proceeds of this ball will be applied to the benefit fund created by the Society for the relief of those of its members who may be in need of assistance. Dancing, with music by Joe Moss, will continue from nine until three. A very interesting program is being arranged to provide an enjoyable evening. Subscription will be $4 for each person, including supper and table reservations, or $2.50 general admission. Executive Committee—Ross D. Ackerman, Chairman, William E. Heck, Treasurer; Ticket Committee — William E. Heck, Chairman, Rosetta O'Neill, Albert Butler, Alex MacKenzie; Floor Committee—A. J. Weber, Chairman, Thomas Riley, Oscar Duryea; Publicity Committee—Clara I. Austin, Chairman, Evelyn Hubbell, Vice-Chairman; Ushers — M. C. Richards, Chairman, Bernie Sager, Clarence H. Berry, Phillip Coleman; Reception Committee—Evelyn Hubbell, Chairman.

●

"The great American 'tragedy' today is the common disregard of refinement in social and business contacts, and an almost total neglect of the study of grace, posture, and rhythm of movement," says Marguerite Walz, who has recently announced her intention of teaching in New York, after years as arbiter of social dance and deportment in some of Philadelphia's smartest schools and best circles.

●

Paul Mathis taught recently for the New York Society Teachers of Dancing and later at the one-day Christmas session of the Dancing Teachers Business Association, Inc., of New York. His Denishawn dances were well received both places.

●

The Ruth St. Denis dancers are presenting an informal evening of dances from the East in Studio 61, Carnegie Hall, on the evening of January 24.

●

A new album was issued for the Victor Record Library this last month that is of particular interest to dancers. It is Vaclav Talich's recording of the Slavonic Dances by Dvorak, using the Czech Orchestra of Prague. There are eight of these dances in the group and only two are well known to Americans.

●

Emmette Firestone, instructor of the George Libby Dance Studios, Yonkers, also assists Mr. Libby with the dance numbers in his current shows in the Park Central Hotel's Coconut Grove, at Murray's on the Parkway, etc. He scored heavily with the *Original March of Time* and a *Traffic Cop* number.

BETTY LOU BARRON, *assistant instructor at the* GLADYS D. BLISS *School of Dancing, Rochester, N. Y.*

● SCRANTON, Pa.—This is a year for expansion and Cecelia Fleischer has not only moved into a new and larger studio but she has added two new assistants to her staff. Jimmy Sutton, who has been identified with the school for the past several years, is still in charge of the work, and Miss Fleischer says she will be "the lady at the desk."

● SCRANTON, Pa.—Dance teachers in Pennsylvania are uniting for the purpose of forming an affiliation with the D. M. A. Pennsylvania teachers interested in this move are urged to write to Cecelia Fleischer, 116 North Washington Avenue, Scranton, Pennsylvania. Nearly thirty teachers were present at the first meetings.

● PHILADELPHIA, Pa.—The new Mask and Wig Show of the University of Pennsylvania is going to give the country another dance craze, according to Walter Keenan, dance master of the show. It's the *Whirligig*, an intricate series of steps built to emphasize the name of the show, which is *This Mad Whirl*. The show goes on tour in January.

● SOUTH ORANGE, N. J.—The Leona Turner School publishes an interesting little dancing school monthly with the title Turner Topics. Every dance school of average enrollment might profit from a small publication of this kind containing news of the school, activities of pupils and even a copy of the routines the classes are learning during the season to help them remember the steps. In addition to all these advantages Turner Topics includes a helpful "Questions and An-

*Serova's Ballet of Spring, as presented for the first time in Canada by the* BETTY SPEIR'S *School in Montreal*

First row, reading down—Bernadette Beity, pupil of the Helen LeClaire Paramount Studio, Seattle, Wash.; Brownee Brown, dancer and teacher of Racine, Wis.; Laura House Sutter, who heads her own school in University City, Mo.; Mary Kutlov, member of the Olga Fricker Concert Group, Detroit, Mich.
Extreme left—Louise Slattery and Patsy Moran, pupils of Doris Lashley, Greenville, S. C.
Second row, reading down—Mina Lou Stone of the Morgan Studio of Dancing, Fairmount, W. Va.; Roy Lay of the Wright and Dore Studio, Corpus Christi, Tex.; Jean Adams of the Barbara Barnes Studio, Salem, Ore.; Jeanne Peak and Ann Morin of the Audree Studio, Spokane, Wash.; Gloria Lou Unger and Lillian Ann Merad, pupils of the Sandell Sisters, St. Louis, Mo.
Last row—Gloria Ryall, pupils of Craig's Dancing Academy, Portland, Me.; Genevieve Seymour, Betty Johannes, and Mercedes Banks, assistant instructors in the Mary Ellen Rathbun School, Salina, Kan.; Winifred Utz, Patricia McGing; and (sitting) Jeanne Van Cleve, pupils of Bertelle McBain, Portland, Ore.; The Leyendecker Sisters, Peggy, June, Patty, Jean, pupils of Marjorie Jeanne, Muncie, Ind.

*A Recital Group from the* Armandine Renaud *School, Monroe, Louisiana*

swers" department to inspire research and create interest. If you edit a school paper, please put the Student and Studio editor on your list of interested subscribers.

● SOUTH BEND, Ind.—In creating the dances and designing the costumes for Holiday entertainments, Miss Dorothy de Pont kept the season in mind, and snow fairies, dolls and sleigh costumes were prominent.

●

Miss Helen Haney has opened her school in Columbus, Indiana with an exceptionally good faculty of teachers including Mary Kardstadt, Ginger Rich and J. Francis Haney. Miss Haney began spring classes January 16th and is planning an elaborate recital to be known as the Columbus Jr. Follies with a cast of 100 trained kiddies.

● MANHATTAN, Kan. — Miss Lillian Amos reports that enrollments are better than ever this season, despite the so-called free dancing lessons given under the N. Y. A. In Kansas, at least, it is being proven that what one gets for nothing is worth exactly that.

● OVERLAND PARK, Kan. — At the Christmas Party given by Mary Ann Keir, Santa Claus also played the part of Dan Cupid, for at this party Miss Keir's engagement to Mr. Robert Sims of Lenexa, Kansas, was announced.

*Pupils of* Julia Gorman, *of Staten Island, as they appeared during recital*

● MILWAUKEE, Wis.—Adele Artinian entertained the pupils of her school and their friends at a Christmas Party with an attendance of over one hundred and fifty. A second party for adult pupils showed an attendance of more than three hundred.

## CHICAGO

### *by* MARION SCHILLO

● CHICAGO, Ill.—J. Allan MacKenzie, professional tap dancer and instructor, was invited to teach on the Louisiana Association of Dancing Masters Convention held in New Orleans December 28 to 30. "Mac's" routine "Susie-Q" made a big hit in New Orleans and rated a photograph on the front page of the New Orleans *Item.*

Fran Scanlon went down to High Point, N. C., to teach at the convention of the North Carolina Dancing Masters.

Various public-minded groups are combining efforts and are planning to sponsor a large public demonstration of modern Gymnastics and Dancing as an aid to health and beauty, to be given by Anne Rudolph and her students in April. This would be the second demonstration of this kind given in the city. The first was two years ago and then was presented by Anne Rudolph, herself. It is hoped through these public demonstrations to bring to the public the latest developments in body care and to create a deeper desire for the finer things in connection with this work. The demonstration will be given in one of the largest theatres in the city.

●

Gladys Hight is giving a lecture and demonstration of "Teaching Correct Technique," at the Hight Theatre, January 17. The object is to instruct parents on the necessity of a correct foundation in ballet.

Miss Hight's tour of Europe is receiving wonderful response from all parts of the country. The prestige resulting from such a trip is generally recognized as well as the cultural and educational aspects of the trip plus its fine vocation advantages.

The regular tour is of four weeks duration, visiting London, Paris, Holland, and Belgium. In London there will be classes conducted by Marie Rombert and in Paris by Olga Preobrajenska. All expenses, hotels, transportation, meals, teachers-course lessons are included in the extremely reasonable sum of $350.00. An extended tour will take the group to Germany, Austria, Italy, Switzerland, and Hungary. Among those who have signed up are Mrs. Rose Montgomery, Rose Jenkins School, Charleston, S. C.; Miss Margaret Robertson, who is with the Margaret Severance School of Dancing in Fresno, California; Sunshine Colby of Indianapolis, Ind.; Betty Ellen Roose Simon of "Sally's Studio," Ft. Wayne, Ind.; and Peggy Vicks of Wayne, Pa.

●

Mr. Peter Villere and Miss Hazel Vergez, dance producers of New Orleans, were the guests of Norman and McKay, comedy dancers, formerly of New Orleans and now living in Chicago. This team has been appearing all through the East during the past year. The DeVillroi Dance Studios with Peter Villere at the head, have absorbed the dance department of the Alice M. Cobb School of Speech, Dramatic Arts and Dancing. Miss Kitty Cobb, teacher formerly in charge of this dance department, was recently married.

### *California to Atlanta*

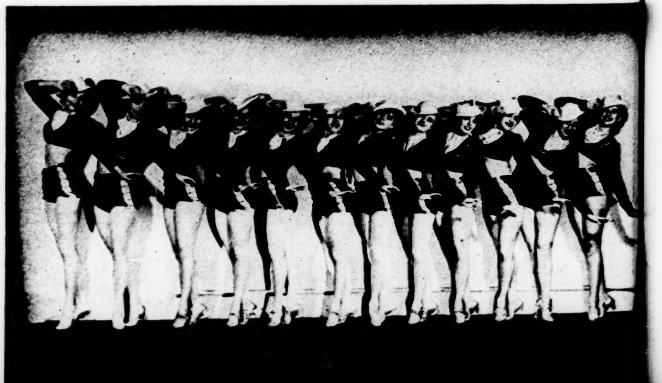
● ATLANTA, Ga.—A former Californian, E. Allan White, who for the past twenty years has been giving dance instruction in Los Angeles and Hollywood, announces his new College of Dancing at the Shrine Mosque. Mr. White is organizing the Club Terpsichore, which will have dances each Wednesday and Saturday night.

● NEW ORLEANS, La.—The De Villroi Studios held a three-day normal school during the Christmas holidays for out-of-town delegates of the Louisiana Association of Dancing Masters' convention. Mr. Peter Villere of the Villroi Studios has created a new ballroom dance known as the Sugar Bowl Swing that is causing much comment.

● CHARLOTTE, N. C.—The opening of a new branch school in Myers Park marks the third branch school now being operated by Frances and Elizabeth Henderson. They operate a school in Salisbury and another in Winston-Salem, in addition to a main studio which occupies 14,000 square feet of floor space on one of the downtown business streets.

● BOSTON, Mass.—Alberto Galo and Adolph Blome are announced as guest teach-

(*Continued on page* 38)



The Twelve Muriels *—a line built by Muriel Kretlow, Chicago*

# *Dancers Forum*

## ANNOUNCEMENTS

Attention Mothers and Fathers! Prizes for the April contest will be awarded for the best contribution by parents. Pick out any subject you wish. Write about the advantages of a dance training (or disadvantages if any), write the story of the mothers and fathers who take dancing lessons because the little one wants them. There is drama and pathos, joy and disillusion, success and failure in every classroom every time a lesson is taken. We have heard much about teachers and more about students. Now it's time for the parent to give her or his side of the story. If you have snapshots or pictures of any kind to illustrate your story, send them along too. There's little Maria when she began dancing at the age of eight, and then nine, when she first appeared in a recital, and on until at nineteen she first danced with the Opera or on Broadway—or got married! Send your story, postmarked not later than midnight of February 25th, to the Forum Editor, American Dancer Magazine, 250 West 57th Street, New York City. Include your name (which will not be used if you do not wish it), correct address and occupation. Enclose a stamped, self-addressed envelope if you wish your manuscripts and photos returned. First Award will be a cash prize of five dollars. Second will be a two-year subscription to The American Dancer. Third Award will be a one-year subscription. Parents, it's your turn now!

Next Month: Costume ideas for the Ballets that appeared in the January issue.

## WHO KNOWS?

Readers are invited to ask questions through this department. The person submitting the best and most correct answer to each question

(*Continued on page 42*)

**FIRST AWARD**—*Framed*

(Submitted by Hazel Mason, of the Lindsay and Mason Professional School of Dancing, Flushing, Long Island, New York.) Hazel Mason, center with Cedric Lindsay and Claire Neff.

**SECOND AWARD**—*Stage Rehearsal*

(Submitted by Dorothy Denton, Long Island City, N. Y. and taken by Mrs. Denton during a rehearsal of the Fokine Ballet.)

**THIRD AWARD**—*Spanish Siesta*

(Submitted by Clarita Martin and Sana Martin and taken (not in Spain) in the Spanish Garden of Miss Martin's home in Winnetka, Ill.)

# *Dance Teams*

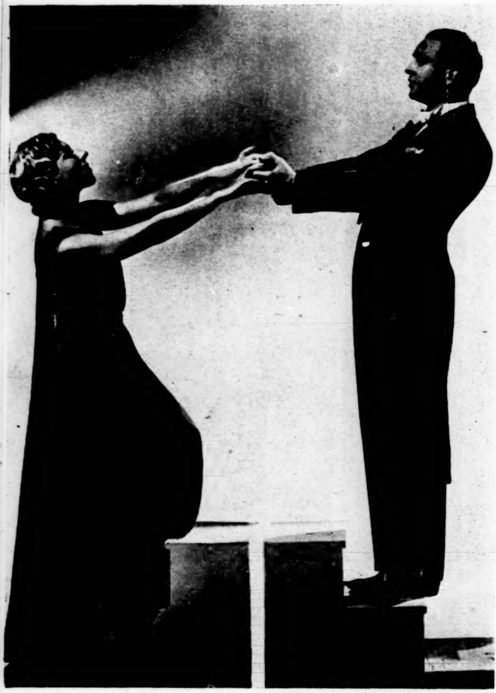


Photo by MAURICE SEYMOUR
CLAIRE LEA AND RICHARD STUART

MAURINE and NORVA are featured with Frankie Masters and his orchestra at the Continental Room in Chicago's Stevens Hotel. . . . Ruth and Billy Ambrose are at the Blackhawk.

•

AVILA and NILES, known for their original style, are making a great success with their novel dance creation to *Miss Otis Regrets*. This couple said that after this number went over so big in Philadelphia they walked into one of the ballrooms and found another dance team on the program rehearsing their dance.

•

Alberto Galo reports:

Theodore and Denisha are at the Maryland Gardens in Washington, D. C. . . . Baron and Blair are making a hit at the Hollander Hotel in Cleveland. . . . The D'Gitanos are at the Walton Hotel in Philadelphia. . . . Lisheron and Adams are being featured at the Adelphi Hotel in Philadelphia. . . . Georges and Jalna are opening at the Roney Plaza in Miami, Fla. . . . Northway and Danilo are dancing in New Orleans at the Roosevelt Hotel. . . .

## TEAM DIRECTORY

Alphabetically Listed

**WALLACE and ELVADI**
"Dance Impressionists"
El Nida Vallejo, Calif.

**Alberto Galo**
*Professional Ballroom*
*Routines Arranged*
WAIMAN STUDIOS
*1697 Broadway, N. Y. W. M. C. A. Bldg.*

Pancho and Dolores are at the Villa Bouche in Dallas, Texas. . . . Carlton and Juliette have been booked for an engagement in Providence, R. I. . . . Girardo and Nadine are being starred at Philadelphia's new exclusive night club, Benny—the—Bum. . . . Faun and Jordan are now in Tulsa, Okla., at the new Tulsa Club. . . . DeMar and D'Andre are scoring a hit at the Hotel Syracuse in Syracuse, N. Y. . . . Donola and Duano are packing them in at the Palmetto Hotel in Detroit. . . . DeAngelo and Porter are still at Chicago's Edgewater Beach Hotel. . . . Enrica and Novello are at the Book Cadillac Hotel in Detroit. . . . Daun and Darrow are at the present in Miami Beach, Fla. . . . Leonora and Santino are filling a successful engagement at the Mayfair in Boston. . . . Gomez and Winona are leaving shortly for the Hollywood Club in Miami. . . . Minor and Root are closing an engagement at the Ambassador Hotel.

Fred LeQuorne reports:

The Royces opened at the Everglades in Palm Beach on New Year's Eve. . . . Crawford and Caskey have just opened an engagement at the Baker Hotel in Dallas. . . . Grace and Nico closed at the Ritz in New York and opened December 27 at the Morrison Hotel in Chicago. . . . Adelaide and Sawyer are making a big hit at Zelli's. . . . Charles and Celeste have gone to Albany for an engagement at the Kenmore Hotel. . . . Byrnes and Swanson opened January 1 at the Frolic in Chicago. . . . A letter from St. Clair and Day states that they are now dancing in Egypt. . . . Mr. LeQuorne also received a Christmas card from Don and Dade from China.

•

The popular dance team Zanette & Coles have just returned from a cruise to Havana where they danced several times aboard ship. Joyce Coles, the feminine half of the team, is also one of America's finest ballerinas.

## OUR SPOTLIGHT PICKS OUT—*Minor & Root*

Hope Minor, whose mother was a fullblooded Cherokee Indian, and whose father was French and Irish, was born in Cripple Creek, Colorado. When she was twelve, she was left an orphan, and realizing the need to become self-supporting she soon began to study stenography in night school.

Going to Los Angeles where she worked for Western Union as a stenographer and continued her business course at night, she felt impelled to appease her long cherished desire to become a dancer, and arranged with George Cole to give her ballet lessons early in the morning before her working day began. This continued for a year or so, until Cole made connection with the proverbial angel, who promised to back a ballet company, and he left for Europe to complete arrangements. It was agreed that his protegé, Hope Minor, would join the company in New York. When the time came, she borrowed enough for her fare across the continent and arrived friendless and penniless only to learn that the dream of a tour with the ballet had faded—the angel couldn't or wouldn't see it through.

Stranded in New York, she was more than ever determined to continue with her dancing and finally made arrangements to work in one of the studios in return for her lessons. As an artist's model she made a few dollars a week when she was lucky, and when she wasn't, she didn't eat. Since she was cold and hungry most of the time, that winter seemed interminable. But true to the implied admonition in her name, Hope wouldn't let anything interfere with her dancing lessons. Finally she managed to get a job doing acrobatic dancing.

In 1924, imagine her delight when government agents located her and informed her that she had received a $50,000 land grant in Oklahoma through her Indian heritage. Just as she began to feel sure of her future, she fell and injured her back so badly that acrobatic dancing was out of the question. Going to a suburban country club to convalesce, she met Eddy Root, a young dancer of some experience and considerable ambition.

When he was only sixteen years old, Eddie Root had taught dancing in Philadelphia, and at the ripe old age of eighteen he conducted his own school, and was a member of the Philadelphia association of dancing teachers. He says that he believes he was the only member they admitted who was under twenty-one years of age. Probably Eddie Root would be one of our foremost dancing masters today if he had not run away to get married. With his wife he secured bookings as an exhibition ballroom team under the name of *The Dancing Roots*. Over the Ackerman and Harris circuit they worked their way to Hollywood.

Once in the land of promise, they met a promoter who painted a rosy picture of a tour through Arizona. With several other acts, they set out for the mining districts, and gained some success and much experience barnstorming until one fateful day the promoter and erstwhile manager was killed in an automobile accident. The little troupe was stranded in a mining town. It was one of the clowns of the troupe who conceived the idea of renting a burro and parading up and down the street to advertise a performance in the hope of making enough to get back to civilization. That night, according to Eddie Root, his earnings struck an all-time low, for his share of the proceeds was exactly three dollars and thirty cents. There followed a few other experiences with western circuits, until Root finally returned East.

So it was that six years ago, when he met Hope Minor, each recognized in the other the qualities of a satisfactory partner, and they agreed to get some routines and see what they could do in the exhibition ballroom field. Their first booking was in Boston, and after two weeks, they received a contract to play at the Mount Royal Hotel in Montreal. After this they headlined over the Keith circuit, but Hope Minor hurt her back again and Eddie Root took Betty Wilson as his partner for a European tour until her recovery.

Since Hope Minor rejoined him, they have played New York's smart places almost continuously, the three exceptions being an engagement at the Blackstone Hotel in Chicago where Eddie Root met and married his present wife, and the Roots' honeymoon, when the three sailed for Europe, and Minor and Root had sensational success for five months in London, and a later triumphant tour of Europe.

At the present time Minor and Root are dancing nightly at the Ambassador Hotel in New York.

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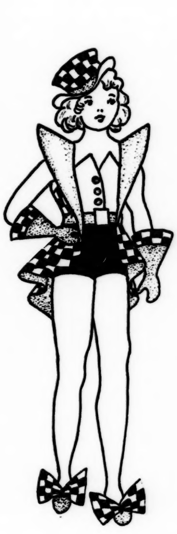

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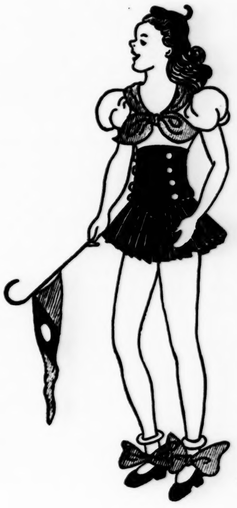

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**FLORIDA SOCIETY TEACHERS OF DANCING**—*Convention and Normal School in Coral Gables, Florida, Dec. 27, 28, 29. (Viola Belasco Studio)*

Left to Right—Standing—Mrs. Harrison (Pianist), Miss Dolly Griffen, Mrs. Eileen Racicot, Mrs. Lillian Reeves, Miss Marguerite Benson, Miss Regina Meehan, Miss Helga Ebsen, Mrs. Lola Zane, Miss Shirley Townsend, Miss Elaine Hostetter, Miss Molly Hoban, Miss Peggy Pierce, Miss Ruth Peterman, Miss Dorothy Atkinson, Mrs. Myrtle Byron, Miss Viola Belasco, Miss Louise Shelley, Miss E. Lockman, Miss Jean Simpson, Miss Morelle Buchanan. On bench—Jack Manning, Mrs. Gretchen Schmaal, C. L. Ebsen. Sitting on ground —Miss Ilonka Sheer, Miss Mae Rose, Miss Betty Mason, Mrs. Shirley Seymour, Miss Therese Rubenstein, Miss Geraldyne Adams, Miss Irene Freeburg, Mrs. Grace Thomas.

# STUDENT – STUDIO

(*Continued from page* 34)

ers for the January 24 meeting of the Boston Dancing Teachers Club.

● DETROIT, Mich.—New horizons for camping will be the theme of the 1937 convention of the American Camping Association, Inc., February 4, 5 and 6 at the Statler Hotel there. Portia Mansfield, well-known dancer and director of the Perry-Mansfield Camp at Steamboat Springs, Colo., is president of the American Camping Association and will be one of the speakers.

●

● GALVESTON, Texas—The success of the 1936 Mardi Gras was in a large measure due to the efforts of Leona Lucille Mellen and Dorothy Brown, directors of the junior and senior coronation ceremonies. The result of their work was highly praised at a dinner-dance given by the Commercial Association. Support was pledged for the 1937 Mardi Gras.

●

● DALLAS, Texas—Sam Bernard reports a successful recital at the W. P. A. Theater during the recent Centennial.

● EL PASO, Texas—It is revealing to see how many boys are enjoying the classes at the Alyce Outlaw Studios and how much benefit they are getting from their training. The boys are equally as interested in and as enthusiastic about their progress as are any of the feminine students.

● CORPUS CHRISTI, Texas — Maxine Kizziar, pupil of the Bertha Lacey Studio, is now making a tour of the United States, Cuba and Canada with Sally Rand and her group.

● NACOGDOCHES, Tex.—The Haden School of Dancing presented sixty pupils in a Yuletide Frolic which played to a capacity house. Peggy Jane Rout was one of the featured dancers.

## CALIFORNIA
### *by* DOROTHI BOCK PIERRE

● LOS ANGELES, Calif.—Miss De Vall, who gave a concert of Eurythmy, offered a short introductory course in this art during her stay in Los Angeles at the Ernest Belcher Studios.

●

The Norma Gould studio is making a departure in presenting professional students. One of these, Ann Findon, presented Spanish dances before the Pleiades Club and she also presented "Matsuzukushi" before an adult art class composed of city school teachers.

●

Professional students of Ernest Belcher continue to carry his excellent work to the East and make his name nationally known for its clean-cut technique. Adelia Moulton flew to New York to open at Radio City. The Sharp Twins have been on tour playing the principal cities in the East, and they are returning to get new routines from Mr. Belcher in the spring. Ruth Squire and Beth Lockhart are appearing at the Edgewater Beach Hotel in Chicago, and Jeanne Tyler and Gower Champion are in their twelfth week at the Drake Hotel in Chicago.

●

The Associated Studios of Hollywood observed a birthday anniversary by bringing in a huge cake and cutting it for the joy of all the students.

●

Jose Torres y Fernandez, head of the Spanish Department at the Edith Jane School, has finished his dancing role in Grace Moore's new picture *Interlude*. He was directed by Leonidoff, who was brought to the Coast especially for this production; and the assisting Spanish dancers were Carmen Samaniego, sister of Ramon Navarro, and Nena Sandoval, former pupil of Eliza Cansino.

●

Johnny Boyle is creating dances and coaching his pupil, Eleanor Powell, and also creating new routines for G. Wally of Stockholm, Sweden, and Lynn Lewis, prominent vaudeville star.

●

Aida Broadbent has just been signed to direct special dances for Eleanor Whitney.

Miss Whitney, who has been seen only in tap routines in her past pictures, will appear in toe numbers under the capable direction of Miss Broadbent in her latest picture, *Turn Off the Moon.*

● LOS ANGELES, Calif.—Having won the fight against high operating licenses for dancing schools, a spokesman for the Dancing Teachers' Business Association states: "This pleases us, of course, but there are many other things, including rackets, which now demand our attention. It is imperative that we become more strongly organized for protection of our business."

### *Remodels Studio*

● PALO ALTO, Calif.—Mrs. Charlotte Griggs is remodelling her Dance Arts Studio, tearing out partitions and otherwise modernizing and enlarging. She has already reopened her classes at the Community Center for the younger set.

●

● SEATTLE, Wash.—Welland Lathrop, dance director at the Cornish School, gave a recital at the Community Playhouse assisted by a group from the Ann Mundstock School of San Francisco.

Ivan and Elena Novikoff danced the leading roles in the first performance of the newly formed Ballet Group. Dates for future performances of the Russian-American Ballet will be announced later.

●

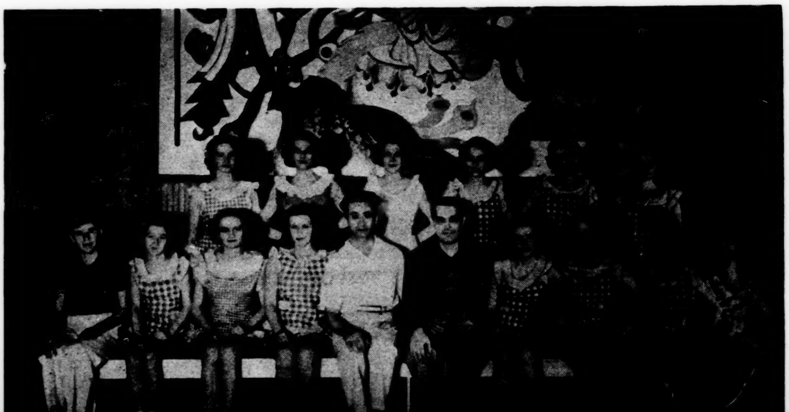
● SEATTLE, Wash.—Capacity registration marked the special classes conducted for a limited time at the California Cornish School by Tina Flade, a former Wigman pupil.

## FOREIGN FLASHES

● WINNIPEG, Can.—Mary Elizabeth Potter gave her first annual recital under the distinguished patronage of His Honor the Lieutenant-Governor and Mrs. W. J. Tupper. Miss Potter believes that dancing for children is unequalled. It builds up their general health, strengthening weak bones and muscles. Through proper control of the muscles dancing gives them poise, confidence and alertness.

● BROCKVILLE, Ont., Can.—The Honor Gowan Dempster School held a Christmas Recital December 11. Pupils from studios at Morrisburg, Iroquois, Brockville and Prescott took part.

TOMAROFF'S *Course at the* FRANK JONES *Studio, Anniston, Ala. Back row, standing—L to R—* VIRGINIA CARTER, EDITH NORMON, BILLIE MAE JEWELL, ELENOR WILSON, CATHERINE COLE *and* JEANNE HOFFMAN. *Seated—L to R—*GEORGE THORNTON, DORIS OWEN, DOROTHY JOBSEN, SARA CECIL EVANS, A. TOMAROFF, FRANK JONES, DOROTHY JONES, MARY ELIZABETH LLOYD, GLORIA OSBORNE *and* CATHERINE HOFFMAN



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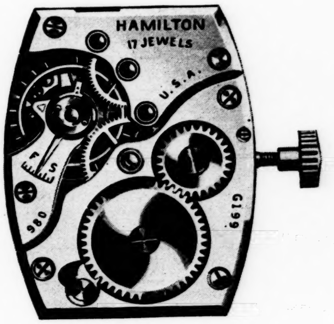

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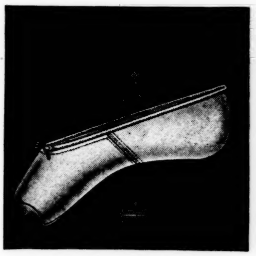

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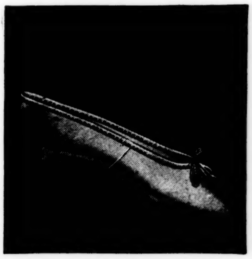

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AGENCIES IN PRINCIPAL CITIES

# DANCE EVENTS

(*Continued from page* 21)

## CHICAGO

### *by* MARION SCHILLO

COL. DE BASIL'S BALLET RUSSE, *Auditorium Theatre, December 18 to 31.*

The Ballet Russe engagement at the Auditorium Theatre in Chicago seems to represent the season's most exciting theatre event. From its opening to its final gala performance on New Year's Eve, Chicago responded tremendously.

While the Berlioz *Symphony Fantastique* met with only fair success at the beginning of the engagement, the increase in appreciation rose until it looked as though the public at least considered it Massine's masterpiece. *Choreartium* remained a great favorite, especially because of the second movement, in which Nina Verchinina performs one of the most dramatic roles in the company's repertoire.

Although authorities continue to argue over the relative correctness or faultiness of Massine's symphonic ballets, the public proved during this engagement that it preferred symphonies to the older ballets. For sheer beauty of conception and a poetry of motion that surpasses everything we have yet witnessed, the first and third movements of the Berlioz piece cannot be improved upon. Nor can one fail to enjoy *The Ball,* the second movement of this symphony. Perhaps the fourth movement, *The Prison Scene,* may be questioned as to interpretation of Berlioz' intention, but as a piece of dramatic and exciting choreography its merits are obvious and its strength necessary.

The "balletomane" idea has been developed so far in Chicago that backstage there is scarcely sufficient room for the members of the company to get into their dressing rooms, and, once in, there is not enough space outside of the door to get out again.

Dance students got backstage in such mobs that this whole matter of appreciation became a great bore and a real danger to the company. Night after night they stormed the dressing room sections, pilfering photographs by the score and even getting into brawls among themselves over such findings.

Each principal has his or her private following: Lichine, Petroff-Toumanova, Riabouchinska, Verchinina, Danilova. Massine still insists upon traveling separately in his trailer, in spite of regular mishaps on the road, and the strong objections of the management.

OH, SAY CAN YOU SING? *Great Northern Theatre, Current.*

Grace and Kurt Graff are dancing in the WPA Revue, *Oh, Say, Can You Sing,* now running at the Great Northern Theatre, and selling out seats six weeks in advance. Berta Ochsner is also working in this revue, presenting a satirical piece called *Hollywood,* in which she, as an eager young writer, endeavors to cope with the round-table of hysterical and inartistic film producers. In this Miss Ochsner excels with her gift of witty satire that is expressed in very clever and original choreographic ideas.

The dancing in this revue is generally admitted to be the finest thing in the show. The Graffs do two serious compositions with the group—*Renaissance,* music by Phil Charig, who wrote the really excellent lyrics for the whole show, and *Gambolero,* music by David Campbell, an eighteen-year-old genius from Hawaii who has accomplished here an exceptionally vital and melodious composition.

The Spanish theme of *Gambolero* gives the Graffs an opportunity to display some really dynamic and stimulating choreography. Grace Graff is amazingly beautiful in a Spanish costume that is essentially Spanish, but essentially something far more exciting, as was her dancing. Kurt Graff, in black tights, wonderfully tensioned, performed some daring work on a platform of stairs where he and Grace worked, and later, on an eight-foot platform with the group working below them. The design of this piece is sensational.

*Renaissance* is also a highly dramatic composition, which the Graffs performed alone last year, and now added it to the group work. The dramatic scope of *Renaissance* is truly magnificent.

Following these, the Graffs do *Night After Night,* a sentimental theme set in a city park. And in this, they excel for the simple eloquency of young love.

Two members of the Ballet Russe Company came to see the Graffs in this revue, Boris Kochno, art director, and Nina Verchinina, both of whom went into rhapsodies over the work of Grace and Kurt Graff and urged them strongly to consider joining the Ballet Russe, since they recognized in Kurt Graff one of the outstanding modern choreographers of our time.

On January 20 the Graffs are presenting a program of new dances at the Goodman Theatre.

MARIAN VAN TUYL, *International House, December* 12.

Marian Van Tuyl gave a program of solo and group dances. While Miss Van Tuyl is a recognized concert dancer of outstanding ability in Chicago, we felt the Bennington-laboratory so obviously in the themes she presented that the program resolved itself into a demonstration of modern technique rather than a concert. This type of modern work has become so deadly to concert-goers that we issue an appeal to dancers who represent this school to kindly consider the undeniable demand of an American audience for dance ideas that it can get some small enjoyment from as well as mental stimulus.

NOTE: The pictures which accompanied *Behind the Scenes at the Music Hall* by Leonard Ware in the January issue were made exclusively for this publication by the American Dancer's Candid Cameraman, André La Terza.

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# OBSERVER

(*Continued from page 26*)

scopic a pattern that the music now becomes entirely unrecognizable. The effect upon the other players has been electric. They play as though men possessed. . . . No music to guide them, no thread of melody to which they may hold, nothing but that mad trumpet rushing and swerving ahead of them down fantastic vistas of sound . . . yet the players are not one split second behind the Negro; it is as though they know what he will do as soon as he himself knows. Their musical assurance is breathless. . . . We turn to a waiter: "Do you know who the trumpet player is?"

"Yes, suh, boss. That boy is Louis Armstrong."

"But Armstrong—does he belong to the band?"

"No, suh! No picayune place like this could pay that man. That Louis takes in a thousand dollars an hour when he's in his white suit, and sometimes in his brown suit, too, I s'pose. He just comes in here once in a while because he likes to jam—he's been doin' that since he was a kid back in New Orleans. He thinks it helps him to play better."

Mr. Harvey goes on to tell the history of swing music. As far back as 1911, "Papa Joe" Oliver, colored band leader of New Orleans, was directing his players in swing music. In many instances Mississippi-levee-bred musicians could not read a single note of music and, naturally, not being able to read, they just went ahead and made their own music. . . . "So fervid were those early men that even in acutely race conscious New Orleans they threw color distinctions to the winds. Negro, white—they jammed together."

And now we get to the final summing up of the answer to the question, "What is swing?" After having made Mr. Harvey do all the work so far, it is only fair that he should finish the job. Says he:

"Throughout all this period (1911-36) of what was no less than a phenomenal world conquest, the music was known as jazz—and was until recently. Today our ears are assailed on every hand by the new term—swing. Well, what *is* swing? We've had the devil's own time ourselves trying to find out. But now we have got to the bottom of it and, as usually happens, something that seemed absurdly complex turns out to be absurdly simple. To be explicit:

1. Jazz is a descriptive term for a body of music which can be recorded on paper and preserved, as most of it has been.

2. Swing is *not* a descriptive word for a body of music; it is a term to describe a *manner of playing* recorded music, jazz or otherwise (you can "swing" Bach or "Onward, Christian Soldiers" or an old English pastoral). To have *swing* playing, you don't *have* to have recorded music at all, or any remembered melody—but that is swing in its rarified and highly creative aspect and can be indulged in only by the most expert musicians.

3. The manner of playing, called swing, is a manner of originating, of creating, as *you play*. At the present stage of development (except in jam sessions which are in essence experimental sessions), this originating is accomplished by improvising melodies and rhythms around a given melody. . . ."

So, says your observer in conclusion, thank *you*, Mr. Harvey, and *Delineator Magazine*, and thank *you*, Miss Cropper and Dr. Spaeth. And now, with the mystery cleared up once and for all (we hope)—on your toes everybody—and *Let's Swing It!*

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# DANCERS FORUM

(*Continued from page* 35)

will receive one of these interesting books on the dance: ***The Story of the American Ballet, Ballet Is Magic, Biography of Jack Manning.*** State choice when answering.

***Question:***

G. B., Texas: "Is 'toe-tap' considered proper and should it be included in dancing school classes?"

***Answers:***

D. A., California (October Issue): "Bulging or knotted muscles are the result of improper training. Any exercise that tends to stretch the muscles will also lengthen them and thus prevent 'bulging.' The fault in most cases will be found in not using *plies* correctly while jumping or exercising. Change the routine of your barre work often. Always follow an exercise that tightens a muscle with one that stretches or relaxes it. (After *echappes* give *temps de cuisee* and after *releves* give *flexes genoux,* etc.) Separate periods of barre work by a period of center practice. Do half the lesson in soft ballet slippers and half in toe shoes. Do not be in a hurry to dance on the points if you are a beginner and avoid anything in the way of non-technical 'stunts.' The widespread belief that toe dancing ruins the legs by making them overdeveloped does great harm to the profession generally. To show that correct training and a lifetime of it will not bulge the muscles, show a photograph of Pavlova to those who doubt it."

K. S., Wisconsin (October Issue): "The chief differences between the Italian, French and Russian schools of ballet are not easy to describe in writing. However, here are a few points concerning each of the techniques to enable one to distinguish which is which: The Italian school lays particular stress on faultless technical accomplishment with *fouettes* and *pirouettes* of paramount importance. The Italian dancer is required to do few things, but must master these things completely. Probably due to the age of the school one might say it has practically deteriorated into one of technical proficiency, sacrificing grace and expression and feeling for flowing dance movement for the sake of virtuosity. The French school, on the other hand, retains its interludes of pantomime with feeling, while devoting most of its efforts to technical accomplishment. The only place true French ballet may be seen today is at the Paris Opera, where the traditions were preserved at least up to the coming of Serge Lifar who naturally enough is now introducing the Russian style. French technique uses a position of the hand with the palm forward, uses practically all steps with the accent *downward* (i.e., a step is arranged and executed with heels alighting on the floor on the beat of the music, as a rule.) The Russian system of technique has developed expression with a grand disregard for beats, rhythm and musical interpretation in the sense that the measure is sacrificed to express the musical phrase. Hand positions are not set, or are used with the palm downward. And inward movement of the arms is as permissable as the usual upward and outward sweep of the Italian and French schools, in fact the greatest liberty is allowed the arm movements for the sake of expression during the dance. Steps and movements may be executed on the 'up-beat' of the music, or may be fitted to a musical phrase with complete disregard for any individual measures. Often a complete dance is arranged to conform with the general feeling and mood of the music rather than the usual visualization of the music itself. Summing up the differences one may almost say that the Italians discovered the technique and remained with it, the French fitted the technique to music while pantomime remained separate, and the Russians combined pantomime with the dance itself to achieve a theatrical effect of superior interest and brilliance, even if not technically or musically correct according to the old traditions." — Julian Francesco, New York City.

## AWARDS

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Address all communications for this department to the FORUM EDITOR, THE AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York City. Include your name, address, age and occupation. Enclose a stamped self-addressed envelope if you wish your contributions returned.

H. W., New York (October Issue): To locate a copy of the book you are seeking, or any rare book difficult to find, write to the Chief Librarian, New York Public Library, for the name and address of the publishers. Then write direct to the publishers for the book you are seeking. Brentano's Book Shops in New York or Chicago and the Kamin Book Shop, 1423 6th Avenue, New York City, and Gotham Book Mart, 51 West 47th Street, are very helpful in assisting patrons to find old and rare copies of dance books.

S. A., Illinois (November Issue): Asking whether a high school education is more important than dance training: (Since this question aroused considerable interest among our readers we are herewith publishing the replies, which defend both sides of the question and which seem to be unusually interesting because of the personal experiences related.)

Dear Sir:

In answer to "S. A. Illinois," I send a reply as a working, thinking, acting and experienced mother of three dancing daughters and two dancing sons. Your high school education, "S. A.," is by far the most important thing to consider this year. You can take up your dancing lessons in another year just where you left off. Or better still, keep up your dance work and get new help and material from THE AMERICAN DANCER MAGAZINE this year and also improvise new and beautiful exhibition work to the best of your ability and perform on programs whenever you can. Get any new material you can and you will be able to improve in several ways if you try to work up material and practice yourself. Employers never ask, "Have you graduated from dancing school?" No, my dear, they ask, "Are you a high school graduate?"

I am an experienced mother, as I manage, and do the piano work for, my two daughters now in their dancing school. They are high school students teaching every day after school and Saturdays. They do professional show work once or twice a week and also take one or more dance lessons a week. Education comes first! If possible a girl should go to college and take the summer course which will make her very well thought of and shoulders above her competitors. She should also study her dancing and then she has a secure place in the sun. So "S. A.," get your high school education this year and keep up your dance work. It can be done. —"Virginia Mother."

# PAVLOVA

(*Continued from page* 11)

time); Troy Kinney used it as the subject for a stunning etching. Here once again, is a perfect example of Pavlova's supreme artistry; once again, it was not *what* she did but *how* she did it. As a French writer once very subtly phrased it, "Pavlova's art was the dance of every day as it had never been danced before.

As far as she herself and her company were concerned Pavlova was an arduous taskmaster. She could demand perfection and did. Rehearsals were long. Everything had to be in perfect order. Every move that was to be made upon the stage was carefully rehearsed. If a girl was told to do a double turn at a certain time she was expected to do exactly that. Occasionally some aspiring member of the company who could easily perform more than the specified number of *pirouettes* would "let herself go," so to speak, and spin four times instead of two. For this sort of thing, were she caught, there was always a penalty. Perhaps she would be left to sit upon a bench in the wings each night in full makeup for weeks at a time. To cite another example of Pavlova's strict discipline, if in some ballet she should suddenly notice that some girl's wig was crooked or that her costume or makeup wasn't in perfect order, she would *bouree* past the corps de ballet and address her in a whisper, "My dear, you look like a cook! Get yourself off this stage and straighten your wig." These incidents, all trivial in themselves, only go to show *how* Pavlova could demand perfection—and get it. Critics were invited constantly to sit in the audience and to report on the artistic level of the performance. Suggestions were welcomed.

The members of the Ballet Russe for long years have thrilled the world with their lithesome dancing, their dazzling productions and their unique personalities, but never in the history of the dance has the very essence of artistic beauty been projected across the footlights as it was by Anna Pavlova and her company.

And so today, at the sixth anniversary of her death, the name of Anna Pavlova is still on the lips of people everywhere. Members of her company are carrying on throughout the world in her memory. Her fragile beauty is still the inspiration of all dancers. Former members of her company are conducting some of the finest schools in the world today. Ella Daganova, who was for several years a ballerina with the Pavlova Company, has a school of her own in New York dedicated to the memory of Pavlova. Muriel Stuart is with the School of the American Ballet; Collenette, aside from her own school which is dedicated to Pavlova, is also dance directress of the Pasadena Community Playhouse in California. There are Popeloff in Cleveland and Novikoff in Chicago, who have both turned out many superb dancers and have done much toward the furtherance of the dance in America. Butsova, Kobeleff and Chester Hale are all conducting prominent New York schools. Mikhail Mordkin, who was for many years Pavlova's partner, also conducts a school in New York. These schools are all based on the pure classic tradition of the ballet which was so synonymous with the name of Pavlova. So completely are these ballet masters and mistresses aware of Pavlova's infinite artistry that she and she alone

(*Continued on page* 44)

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POLKA PIQUAINT—We highly recommend this dance for all beginners.

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## A DANCER'S DAY

(*Continued from page* 17)

the show there is little time for leisure until the final curtain goes down a little before midnight.

*Midnight.* A social call with Mrs. Haakon upon Minor and Root. Other evenings there may be other engagements or perhaps another rehearsal after the show and then, finally, Paul Haakon is homeward bound. Tired? And to bed? Certainly not!

Thus ends a typical day for Paul Haakon. Sheila Haakon shares her famous husband's enthusiasm for amateur photography. More often than not, the two of them remain spellbound within a little improvised "darkroom" in the apartment to develop and print amateur photographs of their own making. His best pictures, Paul thinks, are ones he took of the Littlefield Ballet in action during their last New York appearance.

The following days are equally strenuous, as completely filled with activity. Day after day the same schedule is followed somewhat like the main theme for a musical score, with variations in places, events and people, but always with the theme itself in evidence—that theme is practice and improvement.

"If I had my life to live over again I should never become a dancer." Paul Haakon began to study dancing at a very early age. His first teacher was Boris Petroff in San Francisco. He was taken to dancing school to build him up physically through the exercise received from the lessons, with no thought of a lifetime devoted to it. Pavlowa was one of the first to encourage him to continue dancing professionally.

"In the first place there is no ballet company in America at the present time where a young man may receive the necessary experience and a steady job. The American Ballet offers works to a few male dancers for part of the year with the Metropolitan Opera, but in opera the ballet is always of secondary importance. The greatest need is a regular ballet company where steady employment will eliminate the hazards of uncertain finance for the young artist. In the second place, the situation is especially distressing for the male dancer, because there isn't a class for men in the country where technique for men may be learned. Private schools have tried such classes only to discontinue them for lack of attendance. Therefore, under the existing conditions, men of the ballet must study in girl's classes, receiving girl's technique. Naturally, the outcome of this training over a period of years results in a decidedly flat and effeminate type of male artist, lacking in the essential virility and strength typical of fine male dancing."

Haakon's own experience during his early public performances, when critics alluded to an effeminate style of movement, caused him no little annoyance and great damage to his progress.

"Until men are given a chance to do their kind of dancing in classes exclusively for men there will never be outstanding male dancers developed in our schools. In performance and rehearsal the boys and girls must of course work together. A real ballet needs both types to contrast and complement one another, just as an orchestra needs treble and bass to be complete. Give a boy a boy's technique and not the silly, lame and graceful prettiness they unconsciously imitate in classes, devoted to developing ballerinas. We have the odd spectacle of boys being graceful with fancy movements—and girls doing men's work, elevation, *tours en l'air* and so on."

Haakon was accused of sacrificing his artistic ability for the sake of financial gain by a certain well-known ballet-master. He explains the situation.

### ANNOUNCEMENT

Julian and Stanley Mitchell will begin touring again in February as representatives of the AMERICAN DANCER MAGAZINE. Each carries cards and credentials to identify him. They have also been authorized to represent several New York concerns during their tour. Subscriptions, etc., may be entrusted to them with security.

"No one realizes better than I do how short is a dancer's career in proportion to the time required for preparation. After five to ten years at school he has about ten to fifteen years of professional activity. At thirty-five the male dancer must retire or teach. The ballerina may go on until sixty-five, because her work is not so physically strenuous. Ballet does not pay and therefore one must drift into revue, musical comedy or club work. Perhaps it is not the kind of work the dancer wants to do, but there is no other choice. It is common sense for the artist to look ahead to the time when he is still young but too old to stand the strain of the difficult feats required by ballet. Business men and other professional men improve with age and knowledge. The dancer's knowledge does him little good if he cannot execute it. This year I am working to buy a little farm in Connecticut. Some day I will need a roof over my head!"

Paul Haakon, the artist, talks of farms and roofs and the common things of life. He speaks with sincerity about the problems confronting every dancer. Considered the best of the present-day male dancers doing straight ballets on Broadway, he is in real life a quiet, unassuming young man who is looking ahead to a real life in the country. His large brown eyes sparkle with enthusiasm and a kind glow luminates his youthful face whenever he converses about the things that interest him. His interests are many and change from year to year.

The boy in real life, engaged in the pursuit of his profession, meeting his friends and indulging in his hobbies, is quite a different person from the Paul Haakon of the stage, displaying the self-assured manner, the cold, calculating movements and the forceful, studied technical accomplishments of a finished dancer. At home and among friends he becomes a boy again. Away from the stage, with its ever-critical and fault-finding public, he drops the mask of the theatre. Behind that mask hides a youth, a likeable, trusting child interested in games, in people and in the pursuit of friendly happiness. He is entirely like a million other young American boys except that he dances, has a name that few people are able to pronounce correctly (it is pronounced somewhat as one would say "Hawken," but he is amused himself at the variety of pronunciations which range all the way from "Hackun" to "Haircon") and seems to live about nine lives all in a day. His capacity for physical activity is truly remarkable. In fact he seems to care for little else. Movement does not seem to tire him. It is his life.

His most sorrowful moments were during the three days that Pavlowa simply would not speak to him, after he fell down three times during a mazurka. These were early days when he was appearing as soloist in the Pavlowa Company during an English tour. He was not accustomed to the English stages which have a considerable slant downward toward the audience. But then, Pavlowa was not accustomed to having her soloist fall flat on his back three times during a dance!

His most difficult movement was during a command performance for the Queen of Belgium at Brussels. Pavlowa had passed away but a few days before. The command performance, however, had to be fulfilled. During the divertissements the spotlight followed *The Swan* about an empty stage to the beautiful music of Saens Saen. It was a moment of deep mourning and the realization of the tragic loss of a great spirit swept the entire audience into grief beyond understanding except to those who knew and loved her. Backstage the entire company stood silently weeping. The dance had suddenly lost all joy of movement. Paul Haakon waited to lead the number which customarily followed the immortal *Swan*. A boisterous Russian mazurka. We need not ask why Paul Haakon recalls this as the most difficult moment of his career.

## PAVLOVA

(*Continued from page* 42)

has been a definite inspiration in their teachings. Pupils are taught to assimilate a perfect technical equipment and then to give no further thought to it. On the stage one was never aware that such a thing as technique existed with Pavlova. It was that indefinable spirit of the dance which so completely took possession of her entire being upon the stage which so distinguished her as an artist and which has been such a definite influence on the schools throughout the world today.

Some of the dancers who were with Pavlova during her last seasons have distinguished themselves also in the present-day field of the dance. Paul Haakon is one of America's outstanding male dancers appearing with great success in current Broadway productions. Joyce Coles is a well-known member of the team of Zanette and Coles. Edward Caton is a member of Catherine Littlefield's Philadelphia Ballet. And, of course, there is Uday Shan-Kar, who danced with Pavlova in the ballet *Oriental Impressions.* Shan-Kar is one of the outstanding concert dancers in the world today. Many former members of her company are carrying on the tradition in Europe also. And all of these artists, both teachers and performers, are "carrying on" in the infinite light of her memory.

Of such is the widespread inspiration of Pavlova.

And so the house-lights, like the fragile flame that was her life, have faded; the violins are still. Yet as long as ballerinas dance upon their toes and the classic beauty of the dance has the power to stir the hearts of men, so long shall the incomparable genius that was Pavlova, like the gleaming shaft upon a stage in Brussels, illuminate and *play upon* the darkened destinies of ballet aspirants for time immemorial.

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# C.A.D.M. BULLETIN

## *by* WILLIAM J. ASHTON

***Secretary-Treasurer***

Due to the fact that President Pearl Allen and Mrs. Allen went to Hollywood over the holidays to visit their daughter Jane, who is now appearing in pictures, the Chicago Association meeting scheduled for January 3 was advanced to January 10. The program for this meeting included William Gellman of Milwaukee, *A Mexican Hat Dance;* Gretchen Berndt Schmaal, Milwaukee, *A Nautch Dance;* Vesper Chamberlain, Appleton, Wisc., *Adagio;* Win Taylor, Chicago, *Children's Dances;* and Louise Ege, Chicago, *Ballroom.*

Members of the Wisconsin Society of Teachers of Dancing were invited to meet with the Chicago Association on January 10 inasmuch as their club had no regular meeting scheduled for January.

Mr. and Mrs. Arthur Kretlow of Chicago announce the arrival of an eight-pound boy.

The recent one-day traveling normal schools promoted by the Chicago Association of Dancing Masters were successful from every standpoint. At Des Moines, Iowa, seventy-five teachers and advanced pupils attended, and at the St. Louis course there were eighty-five. The faculty for both trips included Edna Lucille Baum, *Children's Work;* Virginia O'Brian, *Musical Comedy and Ballet;* J. Allan MacKenzie and Bobby Rivers, *Tap;* Grace Bowman Jenkins, *Acrobatic* and *Adagio;* Nicholas Tsoukalas, *Spanish* and *Character Dances;* and Louis Stockman, *Ballroom.* In Des Moines Betty Mae Harris, Regional Director of Iowa, presented a splendid children's show in the evening with seventy-five or more kiddies from the schools of Iowa members participating. At St. Louis, Minette Buchmann had charge of an excellent banquet and floor show. Professional acts from the night clubs and hotels made up the program.

Mrs. F. Leslie Clendenen of St. Louis, wife of Prof. Clendenen, passed away during the week of the holidays. Mrs. Clendenen had been associated with her husband in the dancing business in Davenport, Iowa, and St. Louis, Mo., for thirty-nine years.

# Beautiful Studios

(*Continued from page* 31)

of course, by the personality and taste of the owner. Proceeding further we become aware of the fact that this is not only a modern studio but it is probably about five years in advance of its time. There is, for instance, a masseuse room, all in white with modernistic furnishings contrasted with highly polished brown linoleum floors. A licensed masseuse is in daily attendance, with the latest modern equipment at her disposal.

Time was when lockers were considered sufficient for storage of students' clothing during lessons, but dressing rooms are now standard equipment for practically all dancing schools. Carlos has gone beyond this by including in his studio two dressing rooms such as the one pictured here. In this room there is a dressing table arrangement with fifteen feet of mirror. Bathrooms open off these dressing rooms featuring beautiful white tile stall showers for the comfort of the students. Two maids are in constant attendance.

In picking Carlos' as the subject for this month's beautiful studio, we predict that this is the type of equipment that every dancing school will eventually have.

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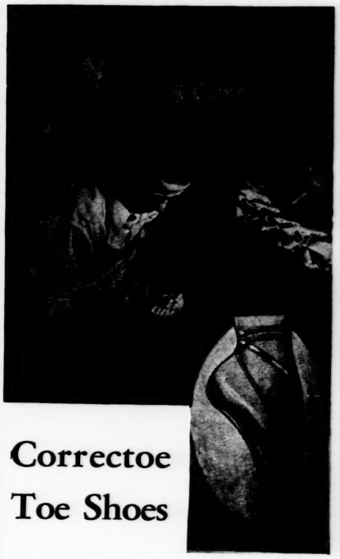
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## A Tribute to Shan-Kar

*(Continued from page 13)*

Hindusthance, Oriental or Occidental. Please know for a certainty that art meets its death in limitation.

You have been lavishly showered with unalloyed adulation from the connoisseurs of art at home and abroad; and yet your innate humility has made me feel that you realize that the path to the summit of the perfection of your art is long; for you are destined to create newer forms of vibrant beauty in newer worlds of art.

In our language genius is defined as the intelligence that unlocks new vistas in the revelation of truth in life and in beauty. You are endowed with a supreme genius. So I have every reason to hope that your creations of beauty will never be mere imitations of the past; and will ever transcend all the shadows of provincial conventionalism.

A genius abhors limited fruition of his ideals. It is discontent that drives his chariot of success. And he never stops at the arches of victory that adorn this path of progress. He simply triumphantly passes through them.

There was a time when the heart of our country was overflowing with the buoyancy of dance. The bitter winds of cruel times have dried up that fountain of joy. The language of that joy is silent today in our weary India. That translucent stream of joy is stagnant with lifelessness. If here and there still there is to be found signs of the faint currents of life in this stream, they are muddy with impunity and flowless with deformity.

By so devoutly espousing the cause of the art of dance you have most happily galvanized this great art back to life again in this unfortunate country.

A danceless country like ours quite often forgets to remember that the art of dance is not just an instrument of amusement. In human society dance flourishes best in its fluidity, force and purity when man is vibrantly virile. The majestic prowess of dance is most evident in the country where the wealth of the vigour of manhood is inordinately abundant.

In the clouds of early July the spirit of dance blossoms into the play of the lightning. Its dancing partner is the fire of the thunder. Dance disappears from wherever the virility of man declines; or it falls into the nets of illusion in the hands of luxury-loving degenerates, only soon to lose its health and its virility, as in the case of the dances of the nautch girls of India.

Uday Shan-Kar, it is for you to rescue the dance art of India from its present degraded feebleness and corroding impurity; and crown it again with its inherent heritage of eloquent richness.

The caressing embrace of the zephyr transforms the spirit of the woods of the spring into the luxuriant exuberance of diverse forms of beauty and reality. Let the living rhythm of your dance make our cheerless land pulsate with the spirit of the spring. And let the latent power of our country awaken to seek robust self-expression in infinite beauty.

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# MODERN DANCE

(*Continued from page* 24)

tone-deaf man would be at an orchestral concert; he is sitting in the hall in the presence of a work of art, but it has no meaning for him. In the one case the sounds actually strike his hearing organs, and in the other case he actually sees the movements of the dancer, but in neither case do they relate themselves to his own experience, for the means of contact is lacking.

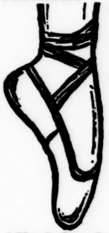
How is the spectator to correct this condition? Does he have to go through some mystical initiation, or learn some secret code, or undergo some kind of surgical treatment? Certainly not. Every normal individual is equipped with a sound kinesthetic sense which operates without any effort on his part and without any special knowledge or research. If he is bewildered by dance movement it is not because his sensory equipment is organically defective, but because he is using the wrong set of instruments. When he looks at modern dance as if it were a purely visual art, all lines and masses in space, or as if it were a purely literary art, all plot and story, or as if it were a purely musical art, all melodic line, crescendo and diminuendo, he is simply diverting his energies into the wrong channels. It is exactly as if he went to an art gallery and tried to listen to the paintings, or to a symphony concert and tried to look at the music.

All he needs to do is change his point of view. If he will approach the modern dance as consisting of patterns of movement which arise out of the emotional conviction of one human being about the life around him, and will allow these patterns of movement to awaken in his muscular memory equivalent experiences of his own emotional life, he will have found the proper means of making his contact with the dance. At first the results may not be all they should, for it takes a little time and practice to develop a responsive instrument after years of disuse or misuse, just as it takes time and practice to respond to symphonic music if the ear and the musical experience are untrained. Even then, works of great depth and richness may require more than one seeing, as similar works in music require more than one hearing, before their intention becomes transparent.

It is quite unnecessary—indeed, definitely harmful—to try to figure out a dance as if it were a conundrum or a guessing game; the brain need not be thus racked, but might much better be allowed to conserve its strength for the function it is supposed to perform in the case, namely, to translate the sensory impressions received from the dancer's performance into motor terms and the corresponding emotional states which automatically associate themselves therewith.

Actually, the basis of response to other forms of dancing besides the expressional is also kinesthetic. What, for example, does an *arabesque* "mean"? Why do we applaud a series of *fouettes?* How do we know a movement is "light"? In each case we get our reactions from doing these several movements ourselves vicariously in our own musculature as we sit in the theatre, and our response to them depends upon our past experience of movement in life, of gravity and the force required to resist it, of motor inertia and the power that is needed to overcome it. Because this type of reaction does not make any serious demands upon our deeper emotional associations, it is easier and less disturbing, but the principle underlying it is exactly the same. It is only the æsthete and the specialist who derives more involved pleasures from the spectacular dance; for the common man it awakens merely a synthetic experience of motor release which is always and eternally delightful.

The subjects of emphatic response and kinesthetic sympathy are capable of much fuller treatment than it is here possible to give them, but the matter is perhaps all too complicated as it is. Fortunately the process itself is far simpler than the explanation of it, just as the process of seeing is much easier than describing the physiology of the eye, the physics of reflected images, and the psychology of perception. The spectator of dancing does not have to know any of these explanations of what happens to him and why; but this is, nevertheless, what takes place, if he should happen to be curious about how the wheels go around.



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## AMERICA ON TOE

(*Continued from page* 28)

"There are other groups too, who are doing their bit toward making this country supreme in ballet," she said. "In Philadelphia, Catherine Littlefield has developed a splendid civic ballet and is appearing as ballerina with the group in conjunction with the famous symphony orchestra there.

"Adolph Bolm is another whose fine ballets and well trained dancers form a delightful and eye-filling addition to the appeal of the San Francisco Opera Company presentations. They have established a truly worthwhile standard of performance."

Commenting on the success which the ballets achieved last summer in Hollywood Bowl, Miss Breyman offered the suggestion that a permanent Hollywood Bowl Ballet, as a civic institution featuring Southern California dancers, was so obviously advisable that it was only a matter of time until it becomes a reality. There are current rumors that civic organizations in the Southland have already approached Miss Breyman herself to head such an organization for the bowl. Certainly she has the enthusiasm, training and creative ability to carry it through to success if she accepts such a commission. Leading critics of this country and abroad have repeatedly pointed her out as an artist of the first rank.

Modestly refraining from mention of her own work, Miss Breyman gave all of her oral applause to Patricia Bowman, former ballerina at Roxy's and the Radio City Music Hall, and to Harriet Hoctor, who rose to fame from the Ziegfeld musical revues.

Looking into the future she predicts that the time is not far distant when the great trio of classical arts; ballet, opera and symphony music, will be blended together to form the supreme spectacle of color, movement and sound.

"The idea isn't original," she cautioned the writer. "The three arts have already been drawn together in Europe, and in some of our own larger American cultural organizations.

"Last summer I talked to Mrs. Ulla Poulsen, wife of the Danish orchestra conductor, who was here to produce the morality play *Everyman* at Hollywood bowl.

"Mrs. Poulsen told me that in Copenhagen, where she is prima ballerina of the royal ballet, the presentation of opera and symphony music with the dance is already a well grounded custom. It found instant favor with the public, she said, and I'm sure it will prove equally desirable here."

If the three great mediums of beauty, grace and music were presented on the same stage at the same time, the ballerina is convinced that the plan would triple the appeal to audiences and assure the financial success of all three.

"America's idealism has kept pace with its youthful energy and creative talent," she concluded, "and it is perhaps, this very unity which will dictate for our artists a greater glory in this cultural field than has ever been known abroad. The opportunity is here—it is up to us to take it."

## D.T.B.A. BULLETIN

(*Continued from page* 30)

colored ribbons were pinned on the participants. First, the blue ribbons took the first line. Then the blues moved back and the reds came up to the front. Another change and the greens would be in front. The idea, conceived and put into operation by Director Frank Small, proved extremely helpful in giving everyone a chance at the front line.

The Metropolitan area's Inter-Collegiate Ballroom champions took time off between shows at the Paramount Theatre, where they are doing a two weeks engagement to entertain members and guests with one of their numbers. Sara Hall and Eugene Schiel, aged seven and ten, respectively, and coached by Don LeBlanc, of the Jules Stone Studio, also entertained with an exhibition ballroom tango. Master Schiel is now appearing in the Broadway production, *Victoria Regina,* with Helen Hayes.

The Xmas session rounded out a highly active and successful season for the D.T.B.A., whose membership is growing by leaps and bounds.

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